

T H E S A N F R A N C I S C O B A Y

GUARDIAN

MAY 9, 1990/VOL. 24/NO. 31

THE BAY AREA'S BEST... EVERY WEEK

ON THE COVER:

THE GOLDIES

Presenting the winners of the second annual Guardian Outstanding Local Discovery awards (p. 25)

SELLING THE KIDS SHORT

Everybody in San Francisco, from the Mayor's Office to grassroots activists, agrees on what the city ought to be doing for children. But not much is getting done (p. 19)

PREGNANT, ADDICTED AND NOWHERE TO GO

More than 700 pregnant women need drug treatment each year in San Francisco. Treatment centers have space for fewer than ten (p. 23)



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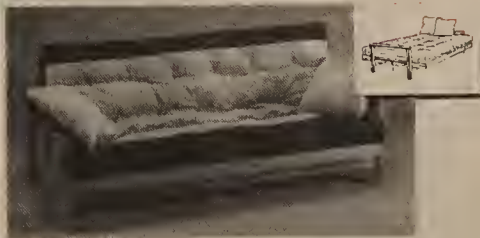


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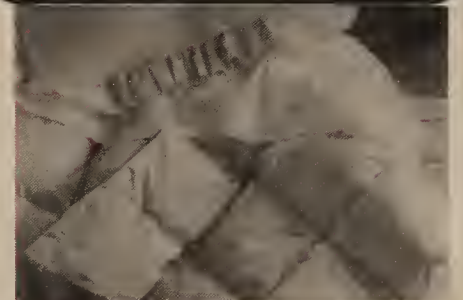


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Guardian Classified.

Cover photo of GOLDies winner Brenda Wong Aoki by Haruko.

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DRUG-EXPOSED RANDY JACKSON. SEE PAGE 23.

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Recovering for two: Pregnancy gives many women strong motivation to kick drug habits. But in San Francisco, there are few places they can go for help. *By Rebecca Johnson and Vince Bielski.*

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Going for the GOLDies: Presenting the winners of the second annual Guardian Outstanding Local Discovery Awards.

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Microfilming the film festival: Part three of our coverage of the 33rd San Francisco International Film Festival features reviews of 16 films. *By Steve Warren, Zena Jones and Kurt Wolff.*

IN THIS ISSUE

Tissue? I hardly know you

CONGRATULATIONS TO the folks at *The Nose*, the South of Market magazine that just published a very funny parody of the Bay Guardian called *The Bay Custodian*.

It even made me a bit nervous — the first column, called "In This Tissue" and signed by a guy named Red Tinman, actually sounded like something I might have written.

Some of the other features included "Ask Jizadora" (headline: "Winston Churchill's Monkey Butt"); "Alarms" ("Saturday/5 — I'm Fat and Fuck You, an assertiveness training workshop for people of weight") and "Whinings" (we call them Editorials).

The little touches were the best part — the italic type below Jim Balderstunn's "This Week's Rag and City Hall" noted that "tips, information, suggestions or bribes can be sent in care of Jim Balderstunn, the Bay Custodian, or leave a message at any Liquor Barn."

On the masthead, a small-type notice explained that "The April 25th Custodian contained a glaring omission."

You can get the next five issues of *The Nose* for \$9, and if any of them is as good as this one, it's well worth the price. 1127 Folsom, SF 94103.

In other news, this Sunday is Mother's Day, and Jean Tepperman has taken this opportunity to write a story analyzing the level of services San Francisco provides for children, youth and families. Her conclusion isn't terribly uplifting: Everyone at City Hall agrees with local activists that the city ought to be doing much more, but far from enough is getting done. The main reason: As usual, the Agnos administration can't find the money. As Rebecca Johnson and Vince Bielski report on page 23, city (and state) officials use the same excuse to explain why there are virtually no drug treatment programs for pregnant women in San Francisco: There just isn't enough money.

All of which gives me yet another chance to do what *The Nose* made fun of us for doing — repeat a tired old refrain that just happens to be true. There's never enough money for this sort of stuff.

Politicians hate making tough choices (are drug-treatment centers for pregnant women more important than drivers for fire chiefs?). And nobody wants to find ways to increase the revenue stream to bring in enough money to pay for everything.

When the Reagan Revolution shifted responsibility for social services away from the federal government and onto cities and states, the tax structure in this country immediately became far more regressive. At least federal income taxes (bad as they are) are based (in theory, anyway) on a somewhat progressive concept: The more you make, the more you pay. In San Francisco, business taxes (a major source of city revenue, and one that can be increased) are totally regressive: Chevron pays the same percentage of its gross receipts as a small hot-dog vendor does.

Taking even a little higher cut from the wealthiest businesses would provide so much more money that, suddenly, these tough choices wouldn't look so tough any more.

— Tim Redmond

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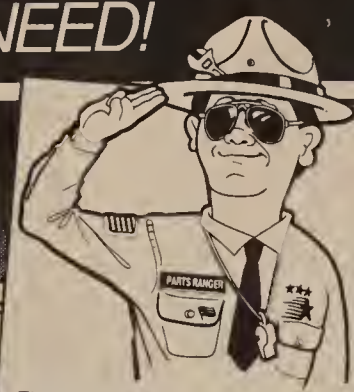
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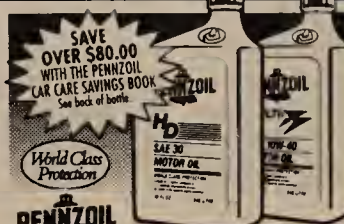
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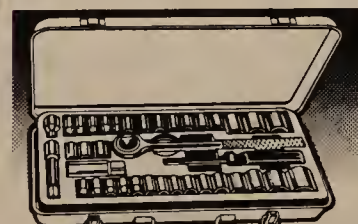
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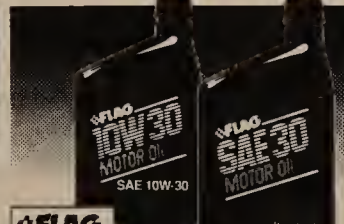
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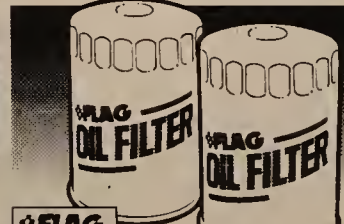
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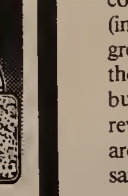
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EDITORIALS

Put the children first

U.S. EDUCATION Secretary Lauro Cavazos got into trouble not long ago when he said in the national press what many educators often say quietly to each other: Problems in the schools? Blame the parents.

Cavazos' comments had a special barb, as they were aimed at parents of one ethnic group. But they echoed an analysis that is all too common these days: Parents are abandoning their traditional child-rearing role, leaving the job to schools, or society in general, or both. Let's use this Mother's Day as the occasion to take another look at the issue. Blaming parents for the appalling problems of America's children is easy; it's also a mistake. Responsibility rests with the entire community. In recent years, cities, states and the nation as a whole have refused to put the necessary resources into services for children.

With the leadership of Coleman Advocates for Children and Youth, San Francisco has a chance to buck the national trend. The Coleman Children's Budget (see story, page 19) is a blueprint for a service infrastructure that would begin to restore the losses of the past few decades, accompanied by a plan for raising the \$18.6 million tab.

Proposals include expansion of after-school and teen recreation programs, child care to allow teenage parents to finish school, expanded services to homeless families, residential drug-treatment centers for pregnant women, social service outreach teams in schools and health centers, job training for youth and more.

THE LAURO Cavazos's of the world are basing their case on a historical fiction: That at one time, parents raised children by themselves.

The fact is, in the good (or any other) old days, most parents did not, and could not, provide the entire complex of material, educational, recreational and moral support needed for healthy child development. In most societies, it was assumed that a variety of community supports were available and necessary to back up parents.

Such supports at various times and places have included extended families, to share child-care time, knowledge and material resources; close-knit neighborhoods in which people helped supervise and nurture each other's kids; jobs that paid a "family wage," subsidizing full-time child care by paying fathers enough to support families while mothers stayed home; churches that shared and reinforced the family's role in moral guidance; teachers, after-school employers and others who held up high standards, reinforcing parents' efforts to raise children who respect themselves and work hard; and a familiar national culture to reinforce the values that parents teach at home.

Many Bay Area parents still have some of these community supports. Others have formed new kinds of cooperative support structures. But many, especially those typical Californians who have come here from somewhere else, lack most or all of them. The Agnos administration has taken some positive steps toward developing and funding preventive programs and coordinating the crazy-quilt of services for children. But those steps are too small and too slow.

To make changes significant enough to reverse the pattern of community child neglect, city officials will have to shift to a higher level of leadership. Among other things, the city should be fighting for:

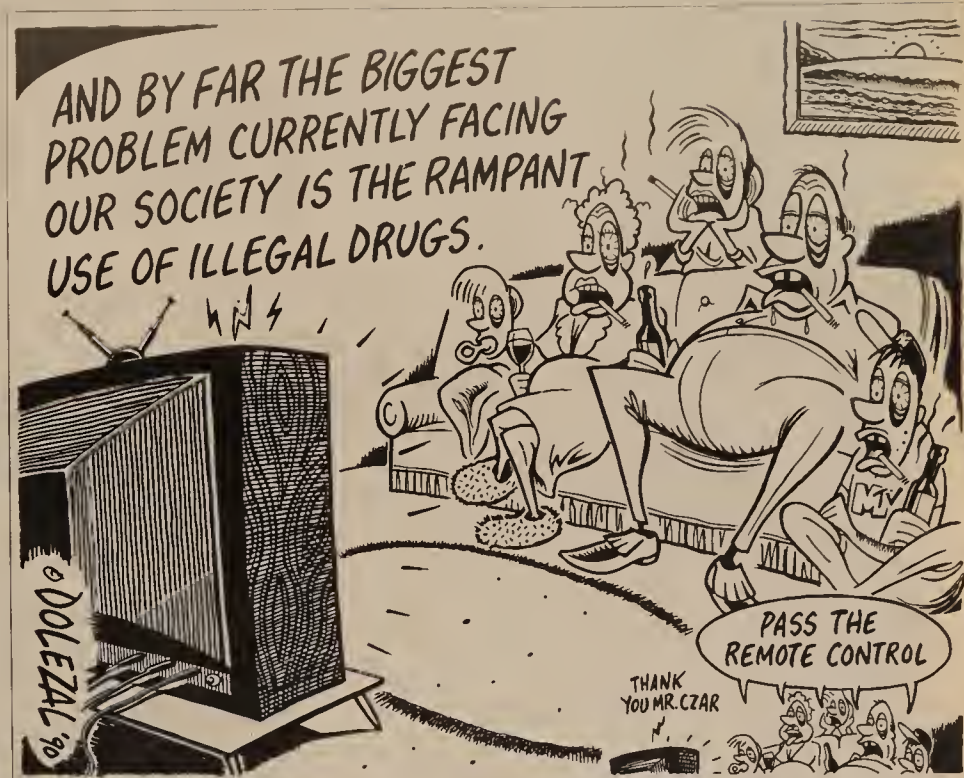
- **More money.** It's not enough to produce a budget that tries to balance all the political pressures and constituencies, then shave off a little extra for children. A budget is a statement of priorities; Mayor Agnos needs to show he has the political courage to set priorities and mobilize support for putting the needs of children and families first. That doesn't mean just giving children a larger share of the existing budget, but also proposing and fighting for new sources of funding.

- **Integrated services.** Programs for children are spread across numerous bureaucratic lines, making coherent planning impossible. Agnos should require departments to coordinate their programs and budget plans, even if it means stepping on some toes and infringing on some department's "turf."

- **Saturating the community** with supportive structures for kids, in the words of social worker and Coleman board member Sharon Hewitt. The city should develop schools, as the main places where children's lives connect, into family support centers that give children and parents access to health care and social services, and involve parents in the school community. Other community institutions, like health and recreation centers, should be points of entry into a web of supportive services.

Raising healthy children is not a mystery. There is widespread consensus about the kinds of support children need for healthy physical, mental and psychological development. In San Francisco, city officials and activists generally agree about what should be done.

But making it happen requires political courage. It means making tough, clear choices. It means deciding that the future is a priority, that kids are worth the price. Approving the Coleman Children's Budget would be a good place to start.



LETTERS

Electroshock always damaging

The Bay Guardian's cover story on electroshock in the April 18th issue was excellent.

I am misquoted only once, but the result should not pass without comment: *All* head injuries do not cause euphoria, only some; all shock treatment does not cause euphoria, only sometimes.

On the other hand, the damaging effect of shock treatment on the memory functions of the temporal lobes, the thalamus, the limbic system and other structures directly in the path of the current is universal.

John Friedberg, M.D.
Berkeley

A dozen roses

If Mr. Bielski were a woman, I would send him two dozen roses. "Thanks" is not enough for his excellent article on electroshock (see Bay Guardian, 4/18/90), the *very first* article on shock I have ever seen, and probably the very first in the history of articles on shock that is honest and accurate.

I have often been interviewed for newspapers and television, and it is so disheartening to give the same information time after time and see the same information censored out, time after time, or to have a reporter listen to me for 20 minutes and then say patronizingly, "But maybe your memory will come back."

Finally, someone addresses the issue of consent. Finally someone asks questions about profit. Finally someone mentions the FDA.

Mr. Bielski's article is destined to be xeroxed hundreds of thousands of times, sent to all parts of the world and used as an invaluable organizing and consciousness-raising tool. It is one thing for me to say something, it is quite another for someone to see it in print. Mr. Bielski has added tons of credibility to points I have been striving to make for years.

I live with shock-induced disability every day, so you can believe I know exactly what I'm talking about and I mean what I say.

Linda Andre
New York Representative
Committee for Truth in Psychiatry

Not into shock for the golf clubs

The Northern California Fund for Investigative Journalism deserves better for its grant than Vince Bielski's biased and ignorant article on electroshock therapy.

As a clinical psychologist, I am committed to using psychotherapy, family therapy and other non-medical, psychological techniques. I also recognize that there are afflictions that often make such techniques useless — and profound, major depression is one of them.

Major depression is a profoundly disabling illness with a very high death rate from suicide. It has a strong physiological, biochemical and genetic component. It commonly leads to inability to work, sleep or eat, social isolation, inability to think logically, loss of memory, delusions, alcoholism and suicide. 70 or 80 percent of people with major depressions can be helped with antidepressant medication. Of the remaining 20 or 30 percent, many can be helped by electroshock. Only after successful treatment to lift the depression are they likely to be able to participate in psychotherapy. No psychiatrist I know would prescribe electroshock without following it up with psychotherapy to deal with the issues in a person's life that might have contributed to the depression, or that may have come about as a result of it.

Finally, Mr. Bielski's argument that doctors and hospitals are only in this for the money is almost beneath comment. I agree that health care decisions in America are being distorted by the immense power of insurance companies, who arbitrarily interfere in treatment planning. This merely underlines our need for a universal, national health insurance system. But to suggest that individual doctors are deciding to use electroshock because they want a new set of golf clubs is the stupidest kind of stereotyping.

Lawrence B. Katz, Ph.D.
Kentfield

Vince Bielski responds: For a psychologist, Lawrence Katz is surprisingly naive about electroshock. Yes, shock is effective on severely depressed patients as my article says. But today, patients with mild depression who otherwise live and work like the rest of us are also having shock as a quick-fix cure. My point is that they aren't being told that shock can damage the brain and wipe out years of memory, former patients say. And as for Katz's ridiculous claim that the profit motive isn't a factor in shock's comeback, he should talk with practitioners as I did before he embarrasses himself again by babbling about doctors who don't play golf.

For the record

In our 5/2/90 guide to outdoor classes and adventures, we gave the wrong phone number for Bungee Adventures. The correct phone number is 494-7047.

THE BAY GUARDIAN welcomes letters commenting on our coverage or other topics of local interest. Please keep all letters brief (we reserve the right to edit them for length as needed), type them, sign them (unsigned letters will not be published) and include a daytime telephone number for verification. We will consider reasonable requests to withhold the name of the signatory of a letter. Send all letters to: Letters, Bay Guardian, 2700 19th St., SF 94110. Letters may also be sent by computer via the Source (BB1214) or MCI Mail (address [San Francisco Bay Guardian]).

City ecology needs artists' niche

ONCE YOU lose open space to development, it's pretty much gone forever. In a city as dense and crowded as San Francisco, that's a disturbing prospect. It's a standing argument against development proposals that chew up what little open space is left in the city.

We're uneasy with the concept of a private developer, teamed up with a nonprofit artists' housing group, building 63 condominiums and a low-rent live-work project on a vacant lot on Potrero Hill. San Francisco has plenty of \$250,000 condos, and too little open space.

But reality is not always pleasant, and the reality of this site could not be more clear. The land is hardly inviting — it's a former railroad tunnel cut-out, sharply sloped and filled with broken glass and dog feces. The developer, Rick Holliday, bought the lot and intends to build on it. The city isn't going to spend the money to preserve it as open space (Potrero Hill, with its relatively abundant parkland, is low on the list of priorities). And it isn't likely that the refugees from the Goodman Building, who have joined with Holliday, will ever find another way to build affordable live-work housing for artists in San Francisco.

The urban environment is more than trees and parks. Low-income artists have always been a part of San Francisco's social fabric, and they've helped make this one of the world's great cities. The eviction of the Goodman Building seven years

ago was one of the city's greatest disasters. Allowing the Artspace Development Corporation, founded by former Goodman tenants, to build a new live-work colony would be a positive step for a city that is dangerously close to losing its artistic heritage. Besides, we agree with what a growing number of urban ecologists are saying these days: The only way to build the housing that is so necessary for growing regions like the Bay Area without destroying the surrounding "greenbelt" and sensitive wildlife habitats — and without requiring new freeways, more cars and more pollution — is to promote "infill" — housing built on vacant land in already-developed areas. Arkansas Street, where the new project would go, is already served by transit, water and sewer systems and commercial districts. If new housing is to be built anywhere in the city, this is the type of place for it.

Unfortunately, San Francisco lacks any coherent master plan for addressing conflicting needs like open space, affordable housing, transit and small-business development. That's the real tragedy here, and before another gut-wrenching proposal like this comes along, the City Planning Department should move to draft a consistent plan for future preservation and development that identifies the city's needs, its infrastructure resources and its role in a regional planning process.

In the meantime, the Arkansas Street project should go forward.

GUARDIAN

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to print the news and raise hell!"
Wilbur Storey, Statement of the aims
of the Chicago Times, 1861

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If we have published a misstatement, we will endeavor to correct it quickly, and in an appropriate place in the newspaper.

If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. Its address is: P.O. Box 14147, Minneapolis, MN 55414, (612) 627-4262.

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Alerts

AIDS help The Quan Yin Healing Arts Center offers several low-cost, alternative health services for AIDS patients, including HIV acupuncture, a multi-disciplinary Wellness Program and the Quan Yin Herbal Program. The AIDS Alternative Healing Project begins Monday/21, with free introductory meetings on Thursday/10 and Tuesday/15 at 8 pm. Wellness Program and AIDS Alternative Healing Project: 861-4964; HIV Herbal Program: 861-4963. Quan Yin Healing Arts Center, 1748 Market, SF 94102.

The East Bay Gay/Lesbian Bereavement Group offers support for people whose loved ones have died. The group is run by the Vesper Hospice at 311 MacArthur, San Leandro 94577. 633-0666.

The AIDS and ARC and People With AIDS and ARC Switchboards offer support for people with AIDS and ARC. Mon.-Fri., 9 am-6 pm, Sat., 11 am-5 pm. 861-7309.

Many AIDS service groups depend on volunteers. Two recent appeals:

On June 15th, 16th and 17th, the Shanti Project will offer training for volunteers who want to help with the daily living needs of people with AIDS. Call Mike or Ali at 777-2273. Shanti Project, 525 Howard, SF 94105.

Kaiser Permanente seeks people for its AIDS Volunteer Program. The next training programs are Fri., July 13th, 6 pm; Sat., July 14th, 9 am; and Sun., July 15th, 9 am. To volunteer call Dave Seibert at 929-4186. Kaiser Permanente Hospital, 2423 Geary, SF 94115-3395.

Women against abuse: The San Francisco chapter of the National Organization for Women holds its first annual "Survivors Speak-Out on Violence Against Women," a discussion of strategies for resistance in a safe and supportive environment for women only. \$5. Women's Building, 3543 18th St., SF on Saturday/19 from 9:30 am-5 pm.

Meanwhile, La Casa de las Madres, San Francisco's first shelter for battered women and their children, needs volunteers for its services, including a 24-hour crisis line, counseling, support groups, child care and community education. Volunteer training is on June 2nd and June 3rd. La Casa de las Madres, 965 Mission, suite 218, SF. 777-1808.



ECOLOGY WATCH

Fake environmental initiatives: Sponsors of the two

OnGuard

AMTRAK NEARS STRIKE OVER WAGE CONCESSIONS

GREYHOUND DRIVERS aren't the only transit workers with labor woes these days. Some 21,000 Amtrak workers, outraged over concession requests and what they call union-busting tactics, are ready to go on strike.

But unlike disgruntled bus workers, they can't strike until they exhaust federal mediation. Four Amtrak workers vented some steam recently by picketing at a small rally in front of Greyhound's flashy, remodeled terminal on Mission Street.

"Nobody's heard about this," said Mike Davis, chairman of Transportation and Communications International Union District 2506, which represents 150 Amtrak clerical workers in the Bay Area. "But morale is at an all-time low."

Amtrak employees are angry because they've been working under a contract that ended in June, 1988 with no settlement in sight. As part of its streamlining campaign, Amtrak, which receives substantial federal subsidies, is seeking wage and benefit concessions.

But after accepting concessions nine years ago, which have kept their wages between 12 and 15 percent below the salaries of workers for railroads like Caltrain, workers are refusing to give in to a new round of cuts. As it stands now, an Amtrak conductor makes about \$130 a day, a Caltrain conductor roughly \$173.

Amtrak says cuts are necessary because it continues to operate at a deficit. Last year it lost \$554 million. And while ridership continues to rise, federal funding has dropped.

For the past six years, Republican administrations have proposed budgets that include zero funding allocations for Amtrak — oversights that Congress has consistently corrected. Consequently, Amtrak is making tracks toward a balanced budget by the year 2000, a fiscal achievement that no passenger line in the world can claim.

The workers want salary increases to put them on a par with other major rail systems. Joel Parker, a union official in Washington, told the Bay Guardian.

The carrier has been awarding annual management raises of up to 8 percent. It's also sought and received congressional approval to remove the \$85,000 management salary caps as a means of helping managers resist the lure of high-paying, private-sector jobs.

By contrast, it has set its sites on axing worker benefits and jobs — a campaign that workers contend is an attempt to break the unions. Last year, a bill it lobbied for was

introduced in Congress to remove it from participation in an 88-year-old railroad compensation plan which consistently awards generous settlements to injured workers. Calling the plan archaic and costly, Amtrak wants to be covered under state workers' compensation laws.

Last year it also proposed changes in its employees' pension plan, the U.S. Railroad Retirement System. Amtrak wants to limit its payments to the plan and bring them in line with payments that other employers pay to Social Security.

Additionally, Amtrak has begun farming out work that employees had been performing. Last year, it contracted lower-paid, non-union workers in Omaha to handle ticket reservations calls. In 1988, it also closed reservation offices in New York and Jacksonville, Fla.

A strike won't happen soon, though. Both sides are pausing for the summer to watch heated national contract talks between all other railroads (like Conrail and Southern Pacific) and their workers. Both hope to use those developments to support their cases.

— Joe Bower

FORESTRY BOARD MEMBER URGED FELONY FORGERY ON PETITIONS

THE ACTING chair of the state Board of Forestry has angered public-interest groups by announcing that he signs false names to petitions in order to disqualify initiatives. Signing false names is a felony under state law.

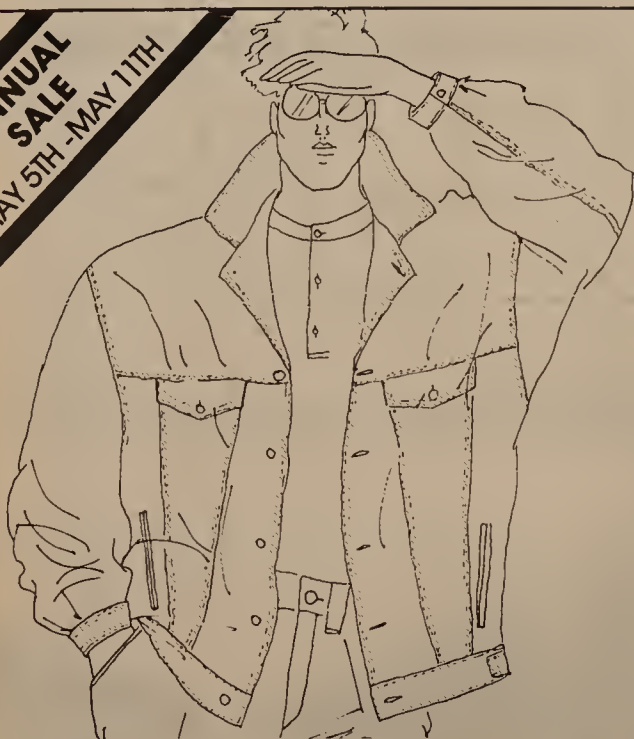
The comments by Carlton Yee, a professor of forest engineering at Humboldt State University, came during a public board meeting Jan. 9th. According to a transcript of the meeting, Yee made his controversial and incriminating revelation during the board's discussion of whether to oppose the Mountain Lion and Wildlife Protection Initiative.

When Yee was told the initiative had already qualified for the June ballot, he said, "So I can't go out signing Sam Hayakawa again, huh?"

He went on to explain, "I took the position that if I don't like the initiative, I used to not sign. Now I just sign aliases, hoping to trigger the 8 percent rejection rate." Under state law, a qualifying petition is rejected if 8 percent or more of the signatures are invalid. A few minutes later, Yee added, "As I said, I have my own strategy for trying to defeat [initiatives]."

The Center for Public Interest Law brought the matter to the attention of Attorney General John Van de Kamp in an April 4th letter. The letter asked

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'I find it very offensive that a public official would recommend doing something that involves lying and undermines the most democratic institution we have — the initiative process.'

— Robert Fellmeth, director,
Center for Public Interest Law

if Yee's comments or actions violated any state laws.

Richard B. Iglehart, chief assistant attorney general, responded in an April 18th letter that signing a false name to an initiative petition is a felony violation of the state Elections Code. "I am sending your letter to the District Attorney of Humboldt County, Terry Farmer, for his consideration," Iglehart wrote.

Yee did not return Bay Guardian telephone calls seeking comment.

Farmer told the Bay Guardian, "We have conducted an investigation into that matter, specifically by talking with Dr. Yee. His explanation of the comments that were made at the Board of Forestry meeting was that, yes, he made them and he made them in jest."

Farmer said Yee told investigators he had never actually signed a false name to a petition. "We have no independent evidence that he has ever done so," he said. "I think we can utilize this as an opportunity to explain to the public that this is against the law. We don't intend to take any further action."

Robert Fellmeth, director of CPIL, told the Bay Guardian that his policy is to "always give people a generous allowance," but that Yee's comments should be taken seriously.

"When someone says something like this with humor in their voice you tend to discount it," he said. "But when they say it twice and it's a public official at a public meeting, at some point you cross the line. I find it very offensive that a public official would recommend doing something that involves lying and undermines the most democratic institution we have — the initiative process."

— Craig McLaughlin

AT IBM, ANTI-APARTHEID MOVE SLOWLY GAINS GROUND

PHOENIX, ARIZONA

SLOWLY, A quixotic struggle to stop IBM from supplying the computer systems that serve as the infrastructure of apartheid in South Africa is gaining some ground.

For the past several years, a loosely organized group of IBM employees and shareholders has been pressing a stock proxy campaign to force the company to stop selling computers to South Africa. Although IBM officially pulled out of South Africa in 1987, the company still sells its products there. The sales account for less than 1/2 of 1 percent of IBM's total annual revenue.

At the company's annual meeting in Phoenix last week, the holders of 65.9 million shares, 17 percent of the

company's stock, voted to stop sales to South Africa. That's not enough to force a change in company policy, but it's almost twice the number of shareholders who voted for the cutoff in 1987, the first year of the proxy effort. "IBM makes millions of dollars supporting apartheid, while publicly bragging of its 1987 disinvestment," said Donna Katzin, director of the Interfaith Center on Corporate Responsibility, a coalition of 240 religious groups that own shares in major corporations. "We have organized as shareholders and employees of the company to protest that hypocrisy."

John Akers, IBM's chairman and chief executive officer, speaking at the annual meeting, would say only that ISM, a company formed of IBM managers after the company left South Africa, complies with all federal Commerce Department regulations, and that to stop sales to the country would be an abandonment of IBM's South African customers and employees.

But even within the conservative IBM corporate climate, dissent over the policy is growing. "The movement has grown from just a few employees to 368," said James Leas, a physicist at the company's Manassas, Virginia, chip facility, who spoke in favor of the proposal at the annual meeting.

"The movement is happening even though most people don't know anything about it," said Leas. "We are unable to communicate about it over the company's electronic mail system and are forbidden to gather on corporate property."

Leas and others say that many IBM employees are simply afraid to speak out, and that the careers of employee activists have suffered. "I certainly can't prove anything, but I do believe I have been kept off some of the most challenging assignments," said Leas. The pressure is very subtle.

But "The IBM employees' shareholders plan gives us a great deal of hope that we can continue to gain support," said Katzin, "IBM employees own an enormous amount of stock, and are in a position to really change the position of their company."

— Charles von Simson

BATTLE TO OUST SAUSALITO 'ANCHOR OUTS' ENDS IN TRUCE

ANCHORED AT random around Richardson Bay, more than 100 boats — everything from converted police patrol boats to classic sailboats to the floating accumulations of a lifetime — have been home to artists, laborers

environmental initiatives for the November ballot — Big Green and Forests Forever — warn voters that signature-gathering for these initiatives has ended. Initiatives with environmental titles still being circulated are industry-sponsored measures whose fine print protects environmentally destructive practices. Environmental groups charge these are being promoted to confuse voters.

SHORT TAKES

Thursday/10 — Reynold Levy, president of the AT&T Foundation, which recently cut off funding to Planned Parenthood because of its advocacy of women's right to choose abortion, speaks on "Dimensions of Leadership in the 1990s." 7:30 pm. University Center, University of San Francisco, Golden Gate (btwn. Masonic & Parker), SF. For more info.: 666-2163. San Francisco Tomorrow celebrates 20 years of environmental organizing with a dinner and annual meeting. 7 pm. Castagnola's restaurant, 286 Jefferson, SF. \$35/person; \$50 for sponsors. For tickets: 647-0549 or 689-1664

Friday/11 — A benefit screening of Nettie Wild's film on Philippine politics, *A Rustling of Leaves* includes special guest Ed De La Torre, a key figure in the film and a dynamic figure in Philippine politics. 7:30 pm. Roxie Cinema, 3117 16th St., SF. \$20; \$15 students/seniors. Info.: 548-2546.

Saturday/12 — In a labor history walking tour of the SF waterfront, labor veteran Bill Bailey reminisces about the scenes and events leading to the '34 fundraiser for Democratic Socialists of America. 10 am. Ferry Building, SF. \$10-20 (discounts for seniors, students, under-and unemployed). Info.: 661-6324, 861-1386. Journalist Reese Erlich and Joe Lambert, executive director of Life On The Water Theater, offer their observations on the recent political and cultural events in Eastern Europe with "Prospects for Eastern Europe." 3 pm. Life on the Water Theater, Ft. Mason Center, Bldg. B., SF. \$5; \$3 students. Info.: 885-2790. Celebrate Oakland mayoral candidate Wilson Riles' birthday with Cool Papa and the Survival Band, a benefit for the Riles for Mayor Campaign. 9 pm. 390 27th St., SF. \$10 in advance; \$12 at the door. Info.: 444-1127. The Bay Area Coalition Against Operation "Rescue" leads National Shut-Down Operation Rescue Day at the anti-abortion group's Bay Area headquarters. 10 am. 516 Maude, Sunnyvale. For directions and other info.: 626-5510

Sunday/13 — Mother's Day Walk for Peace features live music, storytelling and speakers. Noon. Peace Wall, Martin Luther King Park, Allston/Martin Luther King, Berk. Info.: 525-4235

continued next page

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The grapevine reached me with news of the divorce of a longtime casual friend. I phoned him and offered San Francisco's Union Street Fair on a sunny June Saturday, and a listening ear. We talked about relationships. Oh, so casually, he took my hand in his and we continued to stroll and chat. I had no idea until that moment what an erogenous zone had been lurking undiscovered at the end of my wrist!

Isadora Alman

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Contra Affair at 10 pm. on
Channel 9. The Oakland
League of Women Voters
sponsors a discussion of pro
and con arguments concern-
ing the 17 state and three
local ballot propositions. 7:30
pm. Diamond Library, 3565
Fruitvale, Oakl. Info.:
834-7640

Tuesday/15 —
Public hearings on the future
of the Presidio begin in San
Francisco. 7:30 pm. Presidio
NCO Club, (off Lincoln Blvd.
across from Presidio Theater).
SF. 556-0865. Pedro Ortiz,
disabled veteran of the FMLN,
speaks on the situation of war-
wounded FMLN veterans and
the prospects for peace in El
Salvador. 7:30 pm. Mission
Cultural Center, 2868 Mission,
SF. \$3-5. Info.: 648-8222

A benefit for the International
Indian Treaty Council includes
a forum and slide show on
Native American struggles.
7:30 pm. La Pena Cultural
Center, 3105 Shattuck, Berk.
\$4. Info.: 849-2568

Wednesday/16 — The SF
Mime Troupe presents a send-
off performance of "Seeing
Double," the musical farce
about the Israeli/Palestinian
conflict that will soon make its
Middle East premiere in
Jerusalem. 8 pm. San
Francisco Jewish Community
Center, California/Masonic,
SF. \$10; \$7 members. Info.:
346-6040.

— Chris Norris

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continued from previous page

and drifters for many years. And after
a three-year legal struggle to pull their
anchors and ban them from the bay,
local officials have called for a truce
of sorts.

The Richardson Bay Regional
Agency, a water and land use plan-
ning authority is allowing the boats to
stay in the bay as long as the owners
register them.

In 1987, the controversy between
the RBRA and boaters began when
the agency banned people from living
on board the boats and limiting
anchorage to 30 days.
Officials complained that the boats
obstructed navigable areas and
polluted the bay, and that owners
didn't pay taxes.

The RBRA tried to oust the boats,
claiming it has jurisdiction over
Richardson Bay. The boaters contend
the bay is under federal control, and
RBRA should be focusing its
attention on pollution control rather
than on harassing them.

The mariners were able to stall their
eviction by filing federal complaints
against the RBRA and several cities.
But the only suit not dismissed
concerns the Endangered Species Act.
The California Brown Pelican feeds
on organisms growing on the sides of
the anchored boats.

"They wanted us out of the bay
because we block the view of people
living in the hills," said mariner
activist Kim Trippsmith. "We want to
be an inspiration to the community.
Anchor-outs are the most ecologically
minded people in Marin. We know
exactly what we're consuming and
what we've got to get rid of. People

on the shore waste seven gallons of
water every time they flush. I don't
waste seven gallons of water a week.

"And as far as taxes go, we pay our
taxes to Mother Nature."

The anchor-outs also work as free-
lance towers and voluntary life-savers.
"If it weren't for them," said
Harbormaster Andy Anderson, "we'd
have to pay somebody to be out
there."

According to the recent truce provi-
sions, owners who can prove that
their boats were anchored in the bay
in 1987 and install moorings to secure
their boats can remain anchored for
three years. After that, the board will
review the situation.

"We're just trying to get some kind
of a handle on them," said Anderson.
"If there are no regulations, then
what is to stop someone from coming
in with a 3,000-by-1,000-foot barge
with 22 condos on it?"

Anchor-outs' reaction to the truce
offer is mixed. Mike and Linda Davis
live aboard the Pronto II, an old
wooden racing boat, and work on the
shore. "We love living out here.
We're not looking for a free ride,"
said Mike. "We're willing to pay."

But others won't have anything to
do with the bureaucracy. "I per-
sonally don't think anyone ought to
have moorings," said Ale Ekstrom, a
30-year veteran of the bay. "If you
can't handle your boat out here on
your own anchor, you have no damn
business being out here. Mooring is an
abuse of the public trust. Boats
coming and going on their own an-
chors are just as transient as birds
coming and going on their own
wings."

— Valerie Calegari

WASHINGTON.

Mark Alan Stamaty



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Uncle Ralph's
8 Years of Lowest Prices!

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1. Everything's quality-tested by fanatics

We test everything we sell for compatibility and reliability. We hate problems even more than you do!

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We'll match any local authorized dealer's price! We'll even protect you against lower advertised prices for 30 days after you buy. We deliver on our promise of low prices!

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 **\$259 SANYO**

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TOSHIBA 2HD 181CH OSP INDEX	\$249
HITACHI 2HD 155CH OSP UNIV. REMOTE	\$259
MAGNAVOX 4HD 155CH OSP	\$249
NEC 4HD 155CH OSP	\$279
HITACHI 4HD 155CH OSP UNIV. REMOTE INDEX	\$288
TOSHIBA 4HD 181CH OSP INDEX	\$299
NEC HIFI 2HD 122CH OSP	\$333
SANYO HIFI 2HD 122CH OSP	\$349
NEC HIFI 2HD 155CH OSP DIGITAL TRACKING	\$388
SANYO HIFI 4HD 122CH OSP	\$399

...AND LOTS MORE!

REMOTE CONTROL COLOR TV

TOSHIBA 19" COLOR TV WITH ON-SCREEN DISPLAY

TOSHIBA \$249



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TOSHIBA 19" REMOTE	\$249
PHILIPS 20" REMOTE	\$299
JVC 20" STEREO REMOTE MONITOR	\$333
PHILIPS 20" STEREO REM MON PIP	\$349
NEC 20" STEREO REM MON TOP OF LINE	\$399
PROTON 20" STEREO REM MON BEST MADE	\$699
TOSHIBA 26" STEREO REM MON	\$499
PANASONIC 27" STEREO REM MON	\$549
TOSHIBA 32" STEREO MON SUPERTUBE	\$1399
NEC 43" REAR PROJECTION	\$1999
NEC 43" REAR PROJECTION DIGITAL	\$2499
NEC 48" REAR PROJECTION DIGITAL	\$2699

...AND LOTS MORE!

CD PLAYERS

TECHNICS NEW BITSTREAM TECHNOLOGY

\$144

Technics



TECHNICS BITSTREAM CD PLAYER	\$144
KENWOOD 4X OVERSAMPLING REMOTE	\$149
TECHNICS ROTARY CHANGER 4X OVER	\$188
AIWA 3 BEAM LASER	\$189
KENWOOD CHANGER 4X OVER	\$199
HARMAN/KARDON DISCRETE ANALOG SECTION	\$269

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AIWA DOLBY B&C	\$99
TEAC DOLBY B&C HXPRO REVERSE	\$169
TECHNICS DUBBING B&C REVERSE	\$195
HARMAN/KARDON DOLBY B&C 20-20KHZ	\$239
AIWA DUBBING CONSUMERS BEST	\$333

...AND LOTS MORE!

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 **\$95**

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SHERWOOD 40 WATTS/CH DIGITAL	\$149
TECHNICS 40 WATTS/CH REMOTE DIGITAL	\$199
HARMAN/KARDON 25 WATTS/CH HIGH CURRENT	\$229
DENON 30 WATTS/CH DIGITAL	\$240
JVC 50 WATTS/CH DIGITAL EQ SURROUND	\$249
MITSUBISHI 100 WATTS/CH DOLBY SURROUND	\$269
HARMAN/KARDON 60 WATTS/CH+REMOTE	\$699

...AND LOTS MORE!

HOME SPEAKER SYSTEMS

JBL 2-WAY BOOKSHELF SPEAKERS

 **\$129/PR**

JBL 2-WAY BOOKSHELF	\$129
NHT 2-WAY MINI BOOKSHELF	\$149
NHT SUBWOOFER	\$149
JBL LARGE 2-WAY BOOKSHELF	\$199
BOSE LARGE FLOORSTANDING	\$299
ADVENT LARGE 2-WAY CONSUMERS BEST	\$319
JBL GIANT FLOOR STANDING	\$599
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THE INCREDIBLE PROTON MINI SYSTEM WITH BUILT-IN CD PLAYER & SPEAKERS

 **\$949**

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PROTON BEST MINI BOOKSHELF W/REMOTE & CD	\$949

...AND LOTS MORE!

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SONY UHF90	89¢ EA. MIN 10
TDK SA90	\$1.55 EA. MIN
10	
MAXELL XLIISC90	\$1.99 EA. MIN
10	
TDK T120	\$2.79EA. MIN 5

MAXELL ALKALINE BATTERIES

AA or AAA	49¢ EA. MIN 4
C or D	75¢ EA. MIN 2

CAR STEREO

AUDIOVOX DIGITAL PULL-OUT W/ AUTOREVERSE

 **AUDIOVOX \$179**

Sentrek AM/FM with cassette	\$59.95
Clarion digital with autoreverse	\$99
Soundtech pull-out car stereo, digital	\$119
EPI digital with autoreverse	\$149
Audiovox pull-out digital car stereo	\$149
Clarion pull-out car stereo with autorev	\$189
EPI w/autorev, Dolby & music search	\$199
Audiovox pull-out w/autorev dolby & EQ	\$199
Yamaha digital w/autorev & search	\$219
Blaupunkt codE protected pullout, AUTOREV.	\$229
Clarion pull-out, high power refurb	\$229
EPI pull-out, Dolby, music search	\$229
Denon pull-out, dolby, autoreverse	\$239
Nakamichi, autorev, search & dolby	\$249
Blaupunkt Lexington--great tuner, dolby	\$279
Blaupunkt pull-out code protected, NR	\$279
Yamaha pull-out, dolby high power	\$289
Coustic pull-out with Dolby B/C	\$329
Denon pull-out w/dolby B/C, CD input	\$379
Clarion pull-out w/CD controller, dolby	\$379
Nakamichi pull-out with dolby	\$399
Nakamichi pull-out, dolby B/C input	\$499

...AND LOTS MORE!

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Coustic 60 watt car AMP	\$54.95
Clarion 50 watt Equalizer booster	\$59.95
Clarion 4 channel 100 watt car amp	\$79.95
Denon 30 watt car amp	\$79.95
Yamaha 36 watt car amp	\$85.00
Sound tech 300 watt car amp	\$99
Audiocontrol electronic crossover	\$99
Sondstream digital x-over (DEMO)	\$99
Denon 4 channel car amp 16 watts/chan	\$129
Sanyo PA-7050 100 watt car amp	\$129
Audiocontrol "EPICENTER" bass EXPder	\$149
Yamaha 70 watt car amp	\$169
Zapco m80 power amp	\$169
Zapco M80+ power amp	\$219
Yamaha 4 channel amp 35 watts per chan	\$249
Nakamichi 220 watt mono amp	\$399
Yamaha 240 watt 2/4 channel amp	\$499

...AND LOTS MORE!

CAR CD PLAYERS

SANYO CAR CD PLAYER WITH AM/FM TUNER

 **SANYO \$349**

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Sanyo AM/FM car CD player	\$349
Clarion CD changer	\$449
Clarion pull-out am/fm/cd with power	\$499
Denon Pull-out CD, 8 X oversampling	\$699
Denon 10 disc CD changer with controller	\$699
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Nakamichi pull-out, 4 times oversampling	\$799

...AND LOTS MORE!

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4. In-house service department

We have technicians & diagnostic equipment to perform work right here that other places have to send out.

5. 90-day interest-free financing

You can defer payment for 90 days and pay no interest at all! Or you can charge it to your Uncle Ralph's credit card account. Sometimes we even take cash! Subject to lender approval.

6. Open 7 days a week

We're open for you 7 days a week—till 8 pm Monday through Friday, and till 6 pm on weekends.

7. Everybody loves us, and so will you!

We bend over backwards to make you happy. No wonder we're voted the best stereo store year after year in independent polls!

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\$14⁹⁵/PR

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Yamaha 6 1/2" car speakers 80 watTS	\$69.95
Clarion 6x9 120 watt car speakers	\$69.95
Yamaha 6 1/2 2 way 6 1/2	\$79.95

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Kickertweeters	\$39.95 pr
Cooustic 8" Free Air	\$49.95
Hella Beat 10"	\$49.95
Kicker 8" Free Air	\$49.95
Cerwin Vega 8"	\$69.95
Cooustic 10" Free Air	\$69.95
Kicker 10" Free Air	\$69.95
Hella Beat 12"	\$79.95
Cerwin Vega 10"	\$79.95
Kicker 12" Free Air	\$89.95
MB Quart Tweeters	\$99.00pr
Nakamichi Tweeters	\$169 pr

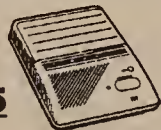
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CODE-A-PHONE REMOTE ANSWERING MACHINE

CODE-A-PHONE

\$39⁹⁵



Phones from	\$9.95
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MURATA FAXPHONE WITH DOCUMENT FEEDER



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Murata Fax + phone and 5 page doc feeder	\$479
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Sharp Fax with doc feeder & paper cutter	\$749
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LOWEST PRICES GUARANTEED!

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TECHNICS SL1200 TURNTABLE



Technics **\$329**

DJ Cartridges form	\$29.95
Beacons From	\$29.95
Mixers from	\$79.00
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...AND LOTS MORE!

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TOSHIBA BOOM BOX WITH AM/FM & CASSETTE



TOSHIBA **\$39⁹⁵**

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KLH AM/FM/DUBBER, HIGH SP. COPYING	\$69.95
PANASONIC AM/FM/DUAL CASSETTE, 5-BAND EQ	\$89.95
SANYO AM/FM/DUAL CASSETTE, 2-WAY SPKRS	\$99.95
FISHER AM/FM/DUAL CASSETTE, MUSIC SEARCH	\$119
JVC AM/FM/DUBBER—WORKS ON FOREIGN VOLTAGE!	\$139
FISHER AM/FM/CASSETTE W/SURROUND, DOLBY	\$179
TOSHIBA AM/FM/DUBBER W/CD PLAYER & CLOCK	\$229
FISHER AM/FM/CASSETTE/CD & SURROUND	\$249
PHILIPS AM/FM/DUBBER W/AUTOREV & REMOTE	\$349
JVC AM/FM/CASSETTE/CD PLAYER, DIGI-TUNER	\$349
JVC AM/FM/DUBBER/CD PLAYER & HYPERBASS	\$429
AIWA TOP REMOTE CONT. CD, DOLBY CASS.	\$449

...AND LOTS MORE!

"WALKTHINGS"

SONY IN-THE-EAR OR STANDARD HEADPHONES, YOUR CHOICE



SONY **\$9⁹⁵**

KOSS ULTRA-LIGHTWEIGHT WALKMAN HEADPHONES	\$7.95
SANYO AM/FM/CASSETTE W/HEADPHONES	\$19.95
PANASONIC FM STEREO HEADPHONE RADIO	\$24.95
PANASONIC AM/FM/CASSETTE WALKTHING	\$29.95
SONY AM/FM/CASSETTE WALKMAN, AUTOREV	\$49.95
AIWA AM/FM/CASSETTE, AUTOREV, DOLBY & EQ	\$69.95
SONY AM/FM/CASSETTE, AUTOREV "SPORTS"	\$89.95
MARANTZ PRO CASSETTE RECORDERS STARTING AT	\$249
CASIO DAT RECORDER	\$999

...AND LOTS MORE!

REPAIRS!

We'll Turn Your Lemon Into a Peach!

★Reasonable Prices

★Fast Turnaround

✓CAR STEREO

WE DO REMOVAL & INSTALLATION

We even fix factory units!

✓TELEVISION & HOME STEREO

fast service on all makes!

SPECIAL! VCR CLEANING & INSPECTION: \$29⁹⁵



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PANASONIC PORTABLE CD WITH BATTERY & CHARGER

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Panasonic
SIMILAR TO ILLUS.



PANASONIC PLAYER W BATTERY & CHARG.	\$199
SONY 4X OVERSAMPLING PLAYER—ULTRA SLIM	\$299
DENON TOP PORTABLE CD—BEST SOUND!	\$398
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...AND LOTS MORE!

COMPUTERS

DTK 386/20 MHZ

COMPUTER

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SOLD SEPARATELY



(THE FOLLOWING SYSTEMS include DOS, and video card. Monitor extra)

ARC XT W/FLOPPY ONLY (Reg. \$699)	\$399
EPSON XT W/20MB HARD DRIVE (reg \$899)	\$699
EPSON 286 W/20MB HARD DRIVE (REG \$1199)	\$899
DTK 386/20 (DOS NOT INCL.)	\$999
ARC 286 W/EGA & 40MB HARD DRIVE	\$1,499

...AND LOTS MORE!

LAPTOP COMPUTERS

SHARP LAPTOP WITH 40MB HARD DRIVE & BACKLIT SCREEN

SHARP \$1,499



PANASONIC LAPTOP W/640K & BACKLIT SCREEN	\$499
TOSHIBA T1000 LAPTOP	SORRY, SOLD OUT
SANYO LAPTOP W/2 FLOPPY DRIVES (REG \$899)	\$599
SHARP 4641 XT W/40MB HDD & LIT SCREEN	\$1,499
MITSUBISHI 286 W/MODEM & 20MB HDD	\$1,799
EPSON 286 W/BACKLIT SCREEN & 20MB HD (REG \$2,199)	\$1869
SHARP 286 W/VGA SCREEN & 40MB HARD DRIVE	\$2,499

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HEWLETT PACKARD LASER PRINTER

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HEWLETT
PACKARD



PANASONIC 9 PIN HIGH SPEED (KXP1191)	\$199
EPSON 24 PIN NARROW CARRIAGE	\$249
BROTHER 24 PIN WIDE CARRIAGE	\$329
FUJITSU LASER PRINTER	\$849
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HP LASERJET III	\$1,579
BROTHER HL8E	\$1,499
BROTHER HL8PS (POSTSCRIPT)	\$2,599

Uncle Ralph's

8 Years of Lowest Prices!



This Week

AT CITY HALL

BY TIM REDMOND



Mattresses from **\$79** **Chest Beds** from **\$139**
each piece, sold in sets
• National Brand
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- Any Size
- Choice of Stains
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- Solid Oak from **\$249**



Day Beds
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- Choice of Colors
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3 Floors of Futons-Beds-Bedding-Furniture
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Financing Available



DISASTER OF THE WEEK

The state of California is moving to trim some 177,000 low-income women, infants and children from the rolls of a program designed to prevent malnutrition in infants and young children.

The federally funded Women, Infants and Children program has an annual budget of \$195 million nationwide, and now serves 473,000 clients in California.

The program provides nutritious food for low-income mothers, infants and young children. It has become increasingly important as cases of malnutrition and related problems, especially low birth weight, are mushrooming nationwide.

Federal funding for the program, however, has not kept pace with increased food costs, so continuing the program at the current level in California would cost \$14.5 million more than the state receives from the feds to fund WIC. The state administration is apparently planning to respond to this problem by simply cutting enough needy children and mothers — almost 200,000 — out of the program to balance its budget.

WIC programs in Texas and New York face similar budget shortfalls, but are finding ways to make up some of the funds, so that each of these states plans to cut only about 30,000 people from the program.

California's response has been consistent with its other recent policies toward low-income families. The Deukmejian administration has done all it can to limit family planning services — including abortions for low income women. The state's apparent unwillingness to come up with some or all of the needed \$14.5 million is another self-defeating policy.

Like abortion and family planning programs, WIC is a cost-effective service. If pregnant women, mothers and young children eat properly, children's chances of developing more serious, and costly, health problems are diminished. Health problems are addressed early on or prevented by programs like WIC, instead of worsening to the point where more costly, state-funded hospital or clinic care is needed.

Beverly Clark, director of the Alameda County WIC program, said she believed that she would have told a lot of needy people they will not be eligible for the program any more. "We have 12,000 people on the WIC program, and what they originally told us is that we will have to cut almost half," she said. "All children over one year of age and all women who are no longer breast feeding kids under six months will no longer be eligible."

"It is a disaster," she said.

We couldn't have said it any better ourselves.

— Jim Balderston

The budget wars

ART AGNOS, already fighting serious political fires on about 17 different fronts, made one of the biggest mistakes of his mayoral career last week when he decided to attack the Board of Supervisors budget analyst over a report on the cost of his staff.

The report, by Budget Analyst Harvey Rose, was bad news for Agnos: It demonstrated that, contrary to his repeated assertions, Agnos is spending roughly \$500,000 more in General Fund money on his staff than Dianne Feinstein did. San Francisco has more deputy mayors, at higher salaries, than just about any other major city in the nation. Agnos could have accepted the figures, explained that top-quality government costs money, and turned the issue into a serious public-policy debate. Is the Agnos administration doing such a good job that it's worth an extra \$500,000? Are the deputy mayors so important to the city that they're worth their \$94,000 salaries? Does San Francisco need a gold-plated executive office, or with the city facing such serious fiscal problems, should some of that money be spent elsewhere?

Instead, the mayor and his staff attacked Rose, attacked the qualifications of Rose's employees, attacked the entire concept of the audit and then tried (rather lamely, as it turned out) to punch holes in the data.

That was foolish. Harvey Rose is highly respected across the political spectrum for his fairness, impartiality and integrity. Even the mayor's allies on the Board of Supervisors came to Rose's defense this week; only Nancy Walker, who has never liked Rose (perhaps because he won't bend his facts to fit her political agenda) was willing to endorse the mayor's attack on the budget analyst.

The only other defense Agnos was able to put forward: Since San Francisco is such a complicated, difficult city to manage, we need more, and better-paid, Mayor's Office employees. Let's take a look at that question. Based on the Rose report's figures, here's what happens when you index the San Francisco Mayor's Office staff in comparison with three of the nation's largest and most complicated cities — New York, Los Angeles and Chicago.

Comparative Mayor's Office Staff and Expenditures

	S.F.	New York	L.A.	Chicago
Office costs per \$10,000 city spending	\$23.55	\$13.01	\$13.39	\$12.48
Office costs per 100,000 population	\$660,214	\$475,076	\$133,477	\$125,125
Staff per 10,000 city employees	33.2	20.7	33.9	15.4
Staff per 100,000 population	10.95	6.89	3.44	1.99

This chart compares Mayor's Office costs for SF, New York, Chicago and L.A.

Sorry, Art, but you're spending a lot more than people who have cities much bigger and much messier to run. I called Carol Wilkins, the \$94,458-a-year deputy mayor for finance, to ask about the indexing conclusions, since she complained so much last fall about my fiscal analysis techniques in critiquing the stadium plan, but she didn't call me back.

Garbage in, garbage out

WHEN NORCAL, parent of Sunset Scavenger Company, responded to a citizens' application to reduce garbage rates by submitting a rate increase request of its own, attorneys for state Senator Quentin Kopp and his co-petitioners called the move illegitimate. Attorney James Reuben argued that notices for the May 3rd hearing before Department of Public Works Director Richard Evans mentioned only a rate "decrease." At the hearing, the City Attorney's Office agreed with Reuben's argument, ruling that Norcal could not seek a rate hike without beginning the hearing process anew. Kopp also benefited from a second city attorney opinion ordering DPW to release a document supplied by Norcal under a confidentiality agreement. After Reuben called the agreement invalid, Evans said the document would be returned to Norcal. Then the Bay Guardian objected, requesting an attorney's opinion on whether a document on the public record could then be removed. Deputy City Attorney Len Snider directed city officials to make the document public.

The document in question contained long-term projections of the cost of Norcal's "employee stock ownership plan." The central issue in the hearings is whether the garbage company can pass ESOP costs on to consumers. "It's no wonder that Norcal tried to conceal these ESOP cost projections," Kopp said. "The secret documents reveal that ESOP costs... will rise from \$2,685,000 in 1989 to \$11,018,000 in 1996."

The final hearing on the Kopp petition, at which city officials will present the results of their own inquiries, will be held Wednesday, May 16th, 2:30 pm, Department of Public Health, 101 Grove, room 300, SF. The director of DPW, Richard Evans, has until May 21st to issue his ruling, which is then subject to appeal.

Mission theater curtain calls

EVEN AS wrecking crews were moving to destroy the historic Valencia Theatre, on Valencia near 13th Street, Mission District residents were moving to save the district's remaining theaters generally, and Cine Latino in particular, from a similar fate. Cine Latino, on Mission, is one of only a half-dozen survivors of an era when more than a dozen theaters made the Mission one of the city's most popular entertainment centers. An engineer hired by the owner has recommended that the building come down, and the owner has applied for a wrecking permit.

A community coalition, Save Our Mission Playhouses, is trying to slow the process, so its members can study alternatives to the wrecking ball. The group has asked the San Francisco Landmarks Preservation Advisory Board to declare Cine Latino a Historic Landmark, and the Mission area a Historic Entertainment District. The hearing before the Landmarks Preservation Advisory Board is tentatively scheduled for Wednesday, May 16th, 2 p.m., 455 Golden Gate, Room 1155. Info.: 558-6422. Save Our Mission Playhouses can be contacted in care of the Julian Theatre, Box 41-1015, SF 94141, or call 626-3668.

This week at City Hall appears weekly in the Bay Guardian. Tips, information and suggestions for upcoming events and items can be sent in care of Jim Balderston, Bay Guardian, 2700 19th St., SF 94110, or leave a message at 824-4501.

CAFE JOURNALISM

The Bay Guardian can be found in all the best local neighborhood cafes. Here are a few —

CAFE PICARO
3120 16th/Venencia

CLARION COFFEE HOUSE
Mission & 17th

CAFE NIDAL
2491 Mission/20th

CAFE FLORE
2298 Market/Noe

CAFE CLAUDE
7 Claude Lane

SOMA CAFE
1601 Howard & 12th

HIGHER GROUNDS
685 Chenery/Diamond

CAFE FRANCISCO
2161 Powell/Lombard

JUST DESSERTS
3 Embarcadero Center

LE PETIT CAFE
2164 Larkin/Vallejo

SACRED GROUNDS
2095 Hayes

CAFE INTERNATIONAL
508 Haight/Fillmore

GROUND ZERO
783 Haight

SIMPLE PLEASURES
3434 Balboa/35th

SOMA CAFE
1601 Howard/12th

FANTASIA BAKERY
3465 California

TART TO TART
641 Irving/7th

KLEIN'S DELI
501 Connecticut

CAFE COMMONS
3161 Mission/Precita

East Bay Cafes

YOGURT PARK
2433A Durant/Dana

CAFE INTERMEZZO
2442 Telegraph

ROCKRIDGE CAFE
College/Lawton

SUFFICIENT GROUNDS
2431A Durant/Dana

MARIN Cafes

LE MOULIN
333 R San Anselmo

SAN ANSELMO

SWEETWATER CAFE
153 Throckmorton

CAFE ESPRESSO
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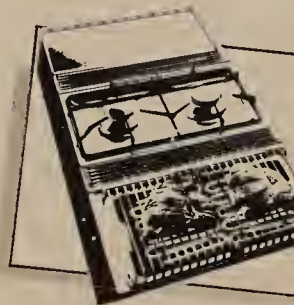
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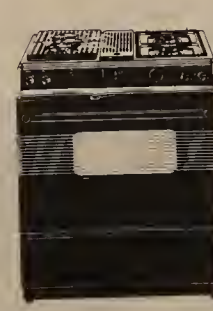


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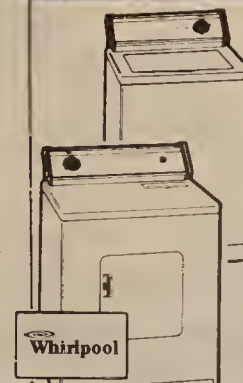


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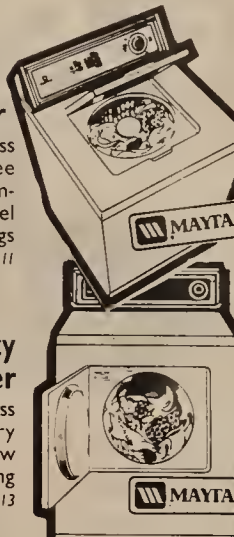
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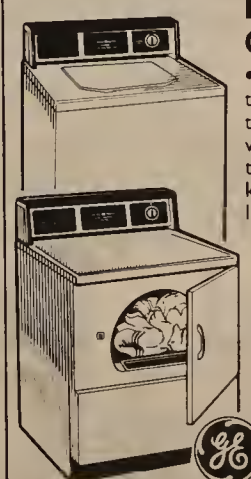
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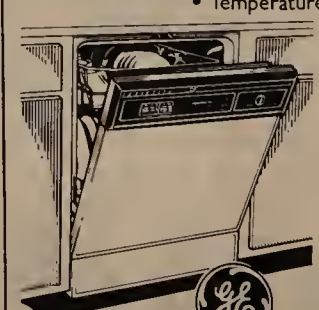
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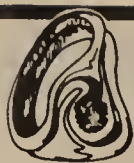
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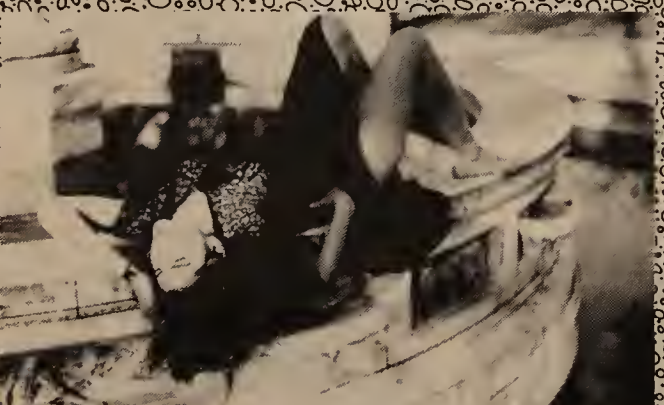
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PRESS BOX

The morning after the great eco-gasm

By Laura Fraser

NOW THAT the media debris of Earth Day has made its way into recycling bins (or landfill), what's next?

A friend of mine who writes about environmental issues worries that he may not be able to land another assignment in the mainstream media for quite some time. "They've done their environment stories," he says. "They've filled their quota until the next big earth event."

In fact, there hasn't been much about ecology in the papers since Earth Day, but then those environmental writers need a rest. They did a great job probing into all the nooks and crannies of sick Mother Earth. As Mike Roselle, co-founder of Earth First! and Rainforest Action Network said recently at a Media Alliance panel on Earth Day coverage, "Some of the media have been better at digging up facts than the Natural Resources Defense Council."

Many reporters also wised up to the fact that corporations were using Earth Day as a marvelous marketing opportunity — no matter how polluting their industry may be — and eventually wrote stories exposing that, too.

But besides reminding us how many trees we use up reading these damn newspapers, what effect did all that coverage have? Will the media continue to do as good a job covering environmental stories without a Big Event?

Seth Zuckerman, who writes about forestry and reclamation issues, calls all the Earth Day hype a great "eco-gasm," but wonders about the morning after. "People got an overall message from the flurry of stories that the environment is important," he says. "But that's different from having people actually read the stories." He questions whether running all those articles on the environment at once was very effective. "Think of how much better off readers would've been getting this coverage over a year instead of compressed in a month — they might actually read it," he says. Instead, it was too much to absorb. "The Earth Day coverage was like having every newspaper in the country run its 'Gay in America' series at the same time."

Sara Pollock, an ecology writer who teaches journalism at Mills College and is on the editorial board of *Pacific Discovery*, also criticizes how the coverage focused more on the Earth Day event, rather than the earth itself. "It became coverage of the event, and coverage of the social phenomenon of the recognition of the event, rather than in-depth coverage of the deep consequences of the way we're living our lives."

Many of the stories described how people's little changes can make a big environmental difference, rather than pointing out that we really have to make tremendous shifts in our ways of living and thinking to make even a little difference. "It was a commodity approach to environmentalism — how we can buy our way out of the crisis by buying differently, instead of how we should not consume as much, period." She recalls lifestyle pieces whose message seemed to be, "It doesn't have to hurt, you can live green and still be a yuppie."

Gar Smith, editor of *Earth Island Journal*, echoed those sentiments in the April/May MediaFile. "Green consumerism is still consuming," he wrote. "While everyone can change their shopping habits by buying more energy-efficient lamps and autos, the simple truth is we've created a situation that we can't just buy our way out of."

He also noted that the media were careful not to name too many corporate names in listing environmental villains. *Time* magazine's "Planet of the Year" issue, for instance, didn't point any fingers, but resorted to the passive voice in reporting: "Smokestacks have disgorged... automobiles have guzzled... forests have been denuded." Says Smith, "The inherent contradiction is that the commercial media is dependent on an economic system whose major byproduct is

pollution."

KRON-TV anchor Sylvia Chase more or less agrees. "The Earth Day coverage was rather superficial," she confessed at the Media Alliance panel. "It's important to remember that broadcasting is an advertising medium, so once you understand that, you are going to go to it with expectations that are appropriate."

Roselle of Earth First!, appropriately, has no expectations. "Earth Day is like Christmas; a good day for the faithful, but a bad time to convert the heathens," he says. "Earth Day is primarily a commercial holiday, and not an organizing tool. I don't think we converted many heathens, and I don't think we can blame that all on the media or on the corporations. Our job is to do grassroots organizing to build this movement from the bottom up — and that's not done through the media."

AND WHAT ABOUT THIS: A Sacramento Bee story, "Anti-abortion centers aid women through pregnancies," described how right-wing "counseling centers" provide support for women to help them through their pregnancies. The April 23rd article mentioned that the centers counsel women against abortion, but didn't explain that they also use false advertising, misleading information and outright lies to lure women into those centers, preying on their vulnerabilities. The piece said the work of these centers "is a sign that they and abortion-rights supporters have at least one shared goal: a concern for the welfare of the pregnant woman." Is telling a pregnant woman she'll never be able to have children if she has an abortion, or that she'll feel guilty all her life if she does (as anti-abortion counselors have done in the past) a sign of concern for her welfare?

AND THIS: The Examiner's May 2nd story, "Skinheads don't show up, so anti-skinheads beat up teens," by Andy Furillo, had a strangely hostile attitude toward what was a fairly peaceful rally. The piece made anti-racist marchers in the Haight seem like a violent bunch of hotheads bent on beating up and burning anything in their path. It focused on a flag-burning incident, and a fracas in which one skinhead was beaten up, rather than on the real problem of racism and white supremacy in the Haight.

I live in the neighborhood, and was glad those folks were out there marching. Several days before, I was woken up by some drunken scumbags outside shouting, "We're members of the California KKK, man, and we're gonna kick some nigger ass." Then later in the week there was a White Aryan Resistance flier on my windshield. I have a feeling this all has something to do with tensions in the Haight between the increasingly polarized homeless and yuppies. Blacks and Jews, as usual, are being scapegoated. But why should the Examiner trash some people who are just trying to show a little sentiment against the Nazis in the neighborhood?

PLUG: On May 31st, the local deans of progressive journalism, Ben Bagdikian, Sandy Close, Jessica Mitford, Lawrence Ferlinghetti and Larry Bensky, will gather to discuss "Where have all the muckrakers gone?", moderated by Michael Krasny, KGO talk show host. The event, sponsored by Media Alliance, will be held at the First Unitarian Church, 1187 Franklin & Geary. Reception at 6:15 pm, panel at 7:45. Info: 441-2557.

NOTE: Memorial services for Larry Lee, KRON's investigative reporter who died last month, will be held Sunday, May 13th at the Marriott Hotel at Fisherman's Wharf from 2-5 pm. Friends and colleagues are welcome.

Bay Guardian intern Sara Catania contributed to this column.

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GUARDIAN GRAPHIC BY LOUIS DUNIN

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GAY VOICES

Sacramento's best — and worst

By Michael Colbruno

THE WATCHFUL eyes of gay and lesbian activists are honing in on Sacramento.

It is often assumed that San Francisco is the trendsetter in gay and lesbian politics. But recently activists have seen cities like Tacoma, Washington implement more creative AIDS prevention measures, and numerous other towns pass domestic partners ordinances as we still struggle with a voter backlash.

Such developments, combined with increased networking among local groups in the battle against the spread of AIDS, have caused San Franciscans to begin keeping a closer watch on state and national legislators. I've put together a best-and-worst list, based on interviews with numerous Sacramento lobbyists, legislative staffers and AIDS and gay-rights ac-

*Legislator of the Year,
Assemblyman Terry
Friedman (D-Sherman
Oaks), has carried a heavy
load of AIDS and anti-
discrimination bills.*

tivists. It's a quick civics lesson on who is working in the interest of gays and lesbians, and who is fighting against them.

A CLEAR PATTERN emerged immediately: State Senator John Doolittle (R-Rocklin) was consistently named the worst, California's version of the ultra-conservative U.S. Senator Jesse Helms.

Doolittle, according to one AIDS lobbyist, was seen to grab the handle of a men's room door with a paper towel after a person with AIDS left ahead of him. He is also the man who tried to derail the state AIDS plan submitted to the governor by a panel of experts.

If Doolittle is successful in his current campaign for Congress, he will find a ready ally in Congressman William Dannemeyer, who has said he believes that gays "emit spores," that AIDS travels through the air and homosexuality can be cured.

On the plus side, numerous legislators were frequently named, although no one stood out like Doolittle. People concerned with funding issues tended to favor committee chairpeople who control the state's purse strings. People in the health and AIDS community understandably favored legislators who carry a heavy load of AIDS bills. Civil rights activists like legislators who have fought discrimination, sponsored bills against hate crimes and fought for more liberal school programs on AIDS and gay and lesbian issues.

One person met all these criteria and was named "Legislator of the Year" by the Sentinel, a San Francisco, gay and lesbian community weekly: Assemblyman Terry Friedman (D-Sherman Oaks). He sits on the Ways and Means Committee, which controls the budget, has carried a heavy load of both AIDS and anti-discrimination bills and most importantly, will be the chief sponsor next session of the new ABI. ABI, which would prohibit discrimination based on sexual orientation, was originally carried by then-Assemblyman Art Agnos, only to be vetoed by Governor George Deukmejian.

Friedman staffer Margie Schwartz says "He has this overriding sense of what is right and wrong. Even against formidable opposition, he always comes out for the underdog in society." Many people interviewed called him the next Art Agnos — quite a compliment, since Agnos, as an assemblyman, was the darling of gay and lesbian activists.

Friedman said he was "honored to be recognized for the battle to save lives," and called AIDS "the cruelest threat to public health in our time." Friedman added that we must commit adequate resources to AIDS education, prevention and research, as well as protecting those living with AIDS from discrimination, which he called "illegal and intolerable."

Of the other best legislators, seven are Democrats and two Republicans. One of the Republicans is John Seymour (Anaheim), now running for lieutenant governor. Seymour is best known as the legislator who made a very public switch from a pro-life to a pro-choice stand last year. But less noticed was that he also did a 180-degree turn on gay issues. Many credit this mid-life "ideological reassessment" to his close friend and candidate for governor, Pete Wilson. Wilson has been pro-choice since 1966, and recently has made a dramatic turnaround in his Senate votes on gay

issues. Gay Republicans and the Lobby for Individual Freedom both called Seymour their biggest success story.

The other Republican was Bill Filante (San Rafael), who has been instrumental in fighting homophobic onslaughts by conservatives at GOP conventions, and was the driving force behind new AIDS-vaccine legislation. Filante was also the only Republican to vote for ABI.

Other Democrats frequently mentioned as friends were Senator Diane Watson (Los Angeles) and Assemblyman John Vasconcellos (San Jose). Watson is this writer's favorite legislator. Often viewed as curt and abrasive, Watson has been around a long time and knows what she wants. No one cuts through the crap in a committee hearing as well as she does. As chair of the Senate Health Committee, she has been in the forefront of patient-care and minority AIDS issues.

Vasconcellos has been dubbed "America's self-esteem salesman," after putting together the extensive plan he's now promoting to local and state governments across the country. John Duran, of the Orange County Visibility League, said that "despite the harsh reviews in *Doonesbury*, John has pointed out that self-esteem is an important issue for gays and lesbians."

San Franciscans John Burton and Willie Brown also made the list, Burton mainly for supplying the force that pushed Friedman's bills through the political process. Burton's name on the list was encouraging, since many had wondered if his commitment would survive his bitter primary battle with lesbian activist Roberta Achtenberg. Brown was on the list for his continued promotion of gay and lesbian issues as speaker of the Assembly.

The other Democrats were Jackie Speier (SSF) and Dave Roberti (Hollywood). Speier has become an instant hit with AIDS activists after impressively handling an early intervention bill and legislation covering investigational drugs. Speier — like Friedman — is known as a "riser" in the Democratic Party. Senate President Pro Tem Roberti made the list for ensuring that every major anti-AIDS bill was killed during his tenure. Roberti also has had a full-time AIDS staff person longer than any other legislator.

ON THE OTHER side of the ledger, the title of "Homophobe of the Year" was jointly awarded to the entire GOP Assembly leadership team, consisting of Minority Floor Leader Ross Johnson (Fullerton), Minority Whip Eric Seastrand (San Luis Obispo) and Robert Frazee (Carlsbad). They won this dubious distinction for prodding the entire GOP Assembly delegation (except Filante) into consistently opposing anti-discriminatory legis-

*Homophobe of the Year
was awarded jointly to
the entire GOP Assembly
leadership team,
for opposing anti-
discriminatory legislation
and progressive AIDS bills.*

lation, along with progressive AIDS bills.

The rest of the worst list contains all right-wing Republicans who are disciples of the Reverend Lou Sheldon, the anti-gay crusader, and who thought Ronald Reagan was too liberal. Of course, John Doolittle stands out even from this crowd. Phil Wyman (Bakersfield) also ranked low. Duran says Wyman "froths at the mouth" at the mention of homosexuality.

Marian LaFollette was described by one insider as "the worst legislator in the country." LaFollette is best remembered for defending the internment of Japanese-Americans during World War II.

Other "worsts" include Ed Royce (R-Fullerton) and Newt Russell (R-Glendale). Gil Ferguson (R-Newport Beach) made the list for his frequent taunting of gay/AIDS activists with inflammatory language. Bill Leonard made the list for picking up the anti-AIDS-legislation torch from John Doolittle after replacing him as GOP Caucus chairman.

The above list is intended as a thank-you for those who have dedicated themselves to the issues — and a warning to those who didn't.

Michael Colbruno prepared his best and worst list for the Sentinel. This column is adapted from an article that ran in the Sentinel 4/19/90.

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HELPING MOM FINISH SCHOOL

ANITA, UNLIKE many of the other students in the Teenage Pregnancy and Parenting Program, has always loved school. So when her baby was born in January, she made a special arrangement with her teachers to attend classes two afternoons a week, bringing her newborn son with her.

Impressed by her commitment and her good academic work, teachers and counselors lobbied hard and won for her one of the program's scarce child-care places. Now back full time, Anita (not her real name) plans to go to summer school so she can graduate next June.

After that she hopes to go to college. "I first wanted to be a teacher," she said, "But that's a long preparation. Now I have to do something with shorter preparation, but I still hope to be a teacher someday."

Anita was lucky, said her social worker. The pressure from teachers came at just the time when a slot opened up. Another teenager applied for child care the next day and didn't get it.

TAPP works with pregnant teenagers to keep them in school, to make sure their babies are healthy and to prevent second pregnancies. A joint project of the Family Service Agency, the city departments of Social Services and Public Health, the school district, the Children's Home Society and the University of California at San Francisco, TAPP pulls together school, health care and social service resources.

But it's not enough.

Because once the baby is born, most young mothers can't continue in school without child care — and most are not as lucky as Anita. They typically have to wait anywhere from three months to a year for child care — and many did not have a strong relationship with school to begin with.

"Thirty-five to 55 percent of the girls who come in here are dropouts," said TAPP Director Maryam Rashada. During the long delay before they can find child care, Rashada told a Board of Supervisors Finance Committee hearing, "they can't go back to school. They're sitting home eating and getting pregnant again, headed for the AFDC rolls."

But many of the young mothers also share the feeling Anita expressed: "I want to continue school to give the baby more than I had." TAPP counselors say the availability of more child care could help them keep the teenagers in school.

Rashada said she estimates that 70 teenagers are now out of school because they can't find child care. The Children's Budget asks the city to fund 40 child-care positions, at a cost of \$250,000, or \$6,250 a family. If child care enables even half these young mothers to finish school and become self-supporting, rather than spending years on welfare, the financial return on this investment would be enormous.

"If we could get child care for teen parents," Martha Roditti, director of the Children's Council, told the supervisors' Finance Committee, "we could be making a big impact on the rest of their lives."

— J.T.



Maryam Rashada, clinical director of Teenage Pregnancy and Parenting Program, with Dante Mitchell.

Budget pie: The children's portion

San Francisco activists are pushing for a 'Children's Budget,' a menu of supportive services for children and families.

Everyone agrees about what's needed — but will the city pick up the tab?

By Jean Tepperman

IN SAN FRANCISCO, this liberal city where even the mayor is a former social worker, the consensus on children's issues is deafening.

Everyone, from top administrators to grassroots activists, agrees that the city's children, youth and families are in a state of serious crisis. Everyone agrees that they need a greatly expanded network of supportive, preventive, community-based services.

But somehow, not enough is happening.

As a candidate, Mayor Art Agnos promised to spend more on children and to establish a City Hall office to coordinate and develop services for children and youth. And front-line toilers in the storefront offices and community agencies that serve children agree that the Agnos administration has made some gains, that some new, positive programs are in place.

After an inexplicably long delay of two years, Agnos recently hired Keith Choy to head an office for children's and youth services. Six months earlier, he brought in Lynn Beeson to coordinate child-care programs.

The Mayor's Office has also taken some steps that embody the preventive, rather than punitive, philosophy that has long been promoted by community groups like Coleman Advocates for Children and Youth. New City Hall ef-

forts include an employment and education program, a successful gang-intervention program and, most recently, a grant-funded program that hires street social workers for outreach to young teenagers. Taking over the Juvenile Probation Department, previously run by the courts, opened up the possibility for more preventive work with troubled teenagers.

Under Agnos, the tone, especially in the Department of Social Services, is decidedly progressive. Top-level administrators talk like grassroots activists: "We want to resist the federal pressure to make the war on drugs a war on young people," says Ann O'Reilly, head of children's services for the Department of Social Services. "We are not going to put every young black man in this city in jail."

Still, advocates for children's services express disappointment at the pace and quality of progress under Agnos. "Despite the policy support...and honest efforts of last year's budget architects to fund children's services," a Coleman Advocates flier states, "children's services did not increase significantly."

For the second year, Coleman is dogging the city budget-preparation process with its "Children's Budget," a specific set of proposed new department-by-department line items, accompanied by a plan for raising the revenue to pay the \$18.6 million bill.

Proposals include expansion of after-school and teen recreation programs, child care to allow teenage parents to finish school, expanded services to homeless families, residential drug-treatment centers for pregnant women, social service outreach teams in schools and health centers, job training for youth and more. The request carries the weight of input and support from dozens of social service, mental health, educational, child-care and law-enforcement agencies and professionals citywide.

According to Coleman's preliminary report, released at the end of April, some departmental budget proposals, especially those from the departments of Social Services and Recreation and

Parks, reflected many Children's Budget items. Others, notably the Public Health Department's budget, did not.

In fact, city officials interviewed by the Bay Guardian were skeptical about how much of Coleman's package would make it through the budget process. They cited the usual reasons: money problems (the projected \$23 million shortfall) and bureaucratic constraints.

Choy said the Children's Budget was a "good picture of, if we had this much money, what it would look like," but added that his role was "to look at where the money would come from." He said the city was not entirely free to design programs: "A lot of our priorities get determined by what's mandated by law. Also, some program ideas come from funders."

In general, city efforts to improve children's services have been stunted by a lack of strong leadership in setting financial priorities and finding new sources of revenue, combined with timidity about invading bureaucratic turf and challenging the myriad regulatory strings that come attached to state and federal funds.

PREVENTION IS the major theme of the Children's Budget. "Historically, not many preventive services have been supported by the city," observed James Washington, director of the Bayview/Hunters Point Mental Health Center. "It's not a new concept. It's just never been implemented."

"Investing in preventive services is cost effective," argues the Children's Budget. Examples are easy to find. A small expenditure on prenatal care can save society the many thousands of dollars needed for a lifetime of care for a disabled child. Payment for a year of child care while a teenager graduates from high school can save the state tens of thousands of dollars in welfare support for the family (see sidebar).

"It costs a preventive program \$2,776 to keep a child from needing [foster care] placement," the document states, "compared to the \$7,427 it costs for the average stay of a child in foster care" (see chart).

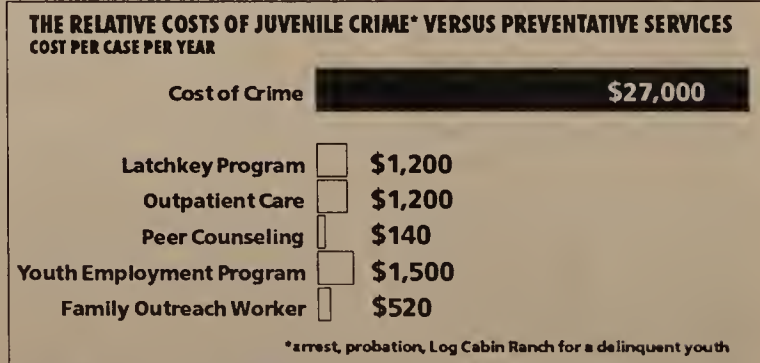
The human and financial benefits of preventive services are well known. But the Coleman budget figures show that San Francisco has, on the whole, failed to provide them.

The Department of Social Services, the Coleman budget notes, "spends \$37 million a year on foster care for abused and neglected children, and only \$2 million on child abuse prevention. Community Mental Health spends \$3 million on psychiatric hospitalization for children...but not one penny on mental health intervention with preschool children, when problems are most effectively identified and treated."

Although city officials say they agree that preventive strategies should be increased, they say that state and federal funding sources limit what they can do.

For example, Stan Weisner, Coleman's assistant director, told the Bay Guardian that representatives

continued next page



This chart shows the relative cost-effectiveness of preventive services.

Source: Children's Budget, 1989-90

LOSING SCORES

CHILDREN'S BUDGET proposals address an ongoing crisis in the lives of children. The introduction to the Children's Budget lists a few relevant statistics, including these:

- 22.6 percent of pregnant women in San Francisco receive no early prenatal care.
- More than 10 percent of San Francisco children are exposed to drugs before they are born.
- The number of abused and neglected children in foster care grew by 10 percent in the last year, 78 percent in the last five years.
- 25 percent of San Francisco's teenage girls give birth before they are 20.
- The number of youth arrests for drugs has risen from 10 in 1980 to more than 900 in 1989.

Children

continued from previous page

from DSS, the Department of Public Health and the school district all serve on the advisory committee for the Drew School Primary Prevention Program, which places social workers in schools to provide preventive services (see sidebar). They all like this idea, but they all said they couldn't fund it," Weisner said. "It's easier to get federal money for out-of-home placement. It's easier to do traditional in-office psychotherapy, because you can bill for it."

At a meeting of city department heads with children's agency representatives in May, 1989, Julia Lopez, director of the Department of Social Services, eloquently described her frustration with the red tape and state regulation that lock her department into fragmented and reactive approaches. Her talk sounded as if it



Sharon Bell, a senior social worker assigned to Drew Alternative School through the Primary Prevention Program.

'The kids served here you won't see in fifth and sixth grades with recalcitrant behavior. You won't see them later on in group homes.'

— James Washington,
Bayview Mental Health Clinic Director

might be building to a call to challenge this regulatory stranglehold.

Instead, she concluded meekly that the city's social workers just had to function within all these constraints, so people shouldn't judge them too harshly.

THE NEED TO coordinate and integrate the city's fragmented services for children is another theme about which the Agnos administration and grassroots children's advocates

agree.

People familiar with children's services can all give examples of efforts that ran into brick walls of the bureaucratic maze. An after-school program in Valencia Gardens housing project, for example, lacks outdoor play space because the Housing Authority has not yet blocked off the area to prevent cars from parking there (see sidebar). Until recently, said Ann O'Reilly of DSS, social workers for foster children were unaware of Recre-

ation and Parks Department classes in things like ballet and tai chi — which might, O'Reilly pointed out, build a child's self-esteem better than traditional therapy.

Now, O'Reilly said, she does make sure her department knows about Rec and Park resources. On a wider scale, she emphasized, the Agnos administration has made significant steps toward integrating children's programming. "I've been working for the city two years," she said, "and we have a lot more cooperation now than when I started."

Choy has spearheaded some inter-departmental efforts. The largest has been designing a "new system of care" for acutely disturbed children and youth, in application for a grant from the Robert Wood Johnson Foundation. The next step, he said, is to foster specific cooperative projects. Schools and Rec and Park are already working together on after-school programs.

O'Reilly said the DSS now coordinates efforts with the Department of Public Health to provide complete medical exams to children entering DSS custody. Choy has also recently begun meeting with a council of city and neighborhood agencies to develop ideas for future coordinated programs.

So far, though, administration efforts to integrate services seem to involve two basic strategies: getting departments to share information and referrals or working together on grant-funded efforts outside existing departmental programs. Going beyond that — looking at integrating and redesigning the major work the departments do — meets with resistance.

"There are turf issues," said Choy. "It gets tough when departments have to give up money, like a staff position, for an integrated approach." Each department, said O'Reilly, "has its own funding stream, its own philosophy and perspectives."

In addition, it is not clear what kind of power Agnos has given Choy. His mandate is to coordinate and provide leadership for the city's children's services, but when it came to developing departmental budgets — the process through which they plan the coming year's programs — Choy did not meet with the departments to discuss what they were planning. "It would be inappropriate," he said. "The various commissions set priorities for their departments. I work with the mayor's budget

PRIMARY PREVENTION: "THEY CAME OUT SMILING"

AS CONTROVERSIES began to rage about how to handle the alarming increase in the number of children, especially black children, in foster care, a small group of people gathered three years ago to plan a different strategy: giving families the support they needed to function better, so the state wouldn't have to take custody of the children in the first place.

The result was the Primary Prevention Program, which placed social work supervisor Elaine McKellar and social workers Raina Menasche and Sharon Bell in San Francisco's Drew Alternative School (preschool through second grade) and the Whitney Young Child Development Center to work with children and their families. Folded into child-size chairs around a table at the Drew School, McKellar, Menasche, Principal Davida Desmond and Bayview Mental Health Clinic Director James Washington described the program.

The preventive approach, they all emphasized, works: "The number of reports [of child abuse] I've had to make to Children's Protective Services has gone down radically," said Desmond. "The kids identified and served here," said Washington, "you won't see in fifth and sixth grades with recalcitrant behavior. You won't see them later on in group homes." The key to the program's success, they said, is the presence of the social workers in the school.

"I can't tell you what a difference it's made," said Desmond. "When a student is having problems, they meet with the teacher and the parents, and the child. Recently we had a child who kicked another child; the other one got mad and started throwing things. Raina talked to the kid, got the other little boy in and they worked it out. They all came out smiling."

"With parents, it helps so much to have someone they can talk to who's not a teacher or a principal. The social workers are a bridge to hook parents to services. If they help the parents make their lives better, the children's lives will be better."

Menasche and McKellar gave examples: They have found counseling for parents after a divorce and homemaking help for elderly grandparents. Many cases, said McKellar, are referred to them because of severe physical punishment.

"Parents are aware that it's not effective," she said, "but don't know any other methods of discipline. They say, 'That's the way I was raised,' so when it doesn't work, they do it more. One parent was using a belt on a three-year-old at least once a day."

That's the kind of situation, McKellar said, that could lead the Department of Social Services to remove a child from the home. Instead, said Menasche, "We teach parents alternative methods — the importance of consistency, how to use award stickers and time out, to reward positive behavior. And we see changes made, and kids getting

better."

Many of the children and parents, the group agreed, would never have sought, or even agreed to, this kind of help in another setting. Going to a mental health clinic can be intimidating, or seen as a stigma. But, said Desmond, "Everybody goes to school. It's a normalizing place."

Bell, McKellar and Menasche, she added, also educate the educators: "The teachers have learned a lot about family problems, substance abuse — subjects that make them better equipped to deal with the whole child." The quality of discussion the social workers bring to the school, she said, has "a real humanizing effect."

"We had an evaluation at the end of the year," said McKellar. "One parent wrote that what he liked best about the program was that it helped the school to like his child."

It is often in these early grades that a pattern of growing hostility and alienation between school and child starts. For that parent's child, and many others at the Drew in the past three years, the Primary Prevention Program broke that pattern with the supportive, community-based approach the Children's Budget advocates.

But it may end soon. In July, the program's grant from the Stuart Foundation runs out, and there is no indication so far that the mayor's budget proposal will include funds for such school-based prevention programs.

— J.T.

staff, advising them on programs for children and youth; it's their job to sit down with departments."

Although city efforts to integrate children's programs seem to stop at the boundaries of departmental turf, a state law passed last fall may create the potential for a more far-reaching reorganization. The legislation, known as SB 997, allows counties to design a three-year program of coordinated children's services. The county could request that the various state funding agencies grant waivers from their usual requirements, to allow the county to design its own, coordinated program of children's services.

Choy said the bill is not as useful as it sounds, because it provides no funding. O'Reilly noted that "The language is very vague about how creative they'd let you be." She said state agencies would probably restrict such experimentation to a small portion of their grants to the county.

Coleman, on the other hand, wants the city to push on the possibilities of this bill, asking the city to move immediately to plan a three-year program and submit it to the state for approval.

LOOMING OVER every other issue is the classic tug-of-war over money.

Coleman's budget proposal aggressively takes on the bottom-line argument (we'd love to, but we just can't afford it).

First, of course, the Children's Budget argues that preventive strategies are cost-effective. Second, the Children's Budget proposes specific sources for the funds it requests. This year's Children's Budget includes a list of 11 potential sources of funds.

Carol Wilkins, the mayor's budget director, and Deborah Newman, a consultant in the Board of Supervisors budget analyst's office, agreed that Coleman's financial analysis did identify some realistic sources of both revenue and savings.

Reform of what are widely seen as wasteful practices in the Fire Department, extending the 0.1 percent business tax due to expire in June and reform of city departments' work-order procedures are all measures advocated in some form by the Mayor's Office, as well as by Coleman.

Politically, however, Newman said, it is not clear that the votes are there on the Board of Supervisors to extend the business tax. And if it is extended, there are many hands poised to reach for the money, including that of the mayor, who recently suggested just this pot of money as a source of homeless program funds.

Coleman seems already to have lost another potential source of money it identified: The Mayor's Office is determined to use income from the new tobacco tax to fund some health-care programs the city launched last year. Coleman has fought for using the money to start new programs, as the law mandates, but legal opinions have backed up the city's assertion that the 1989 programs are new enough, and the mayor does not seem likely to relent on this point.

Wilkins told the Bay Guardian some of the money Coleman targets is already being spent on preventive services for youth. The Children's Budget says too much money is spent on staff for the Mayor's Criminal Justice Council, for example, but Wilkins responded that the staff is needed to provide leadership for innovative programs: It was the CJC, she pointed out, that raised money for street social workers to do outreach with young teenagers.

Coleman has long had an eye on the police Drug Assets Seizure Fund, a repository for the loot acquired when drug arrests are made. Now, the group says, there is about \$2 million in this pot, money that can properly be used to fund drug-prevention programs. But Wilkins says the money is already being

spent just that way, on elementary school drug education and police patrol/community programs in two parks.

In general, Coleman's budget proposals are seen as serious and realistic — but there are many competitors for these little pieces of money, and they certainly will not all be used as Coleman recommends.

Ultimately, what Coleman is asking the mayor to do is to demonstrate the same kind of political courage it has done in giving children's needs priority over other insistent demands for city funds.

"It's no different," says the Children's Budget preface, "from the way a single family must feed, house and get medical care for its children before buying a car, going to a show or planting shrubs in the yard."

At a Board of Supervisors Finance Committee hearing April 18th, many battle-scarred activists seemed almost to shy away from such arguments. Some made their appeals almost exclusively in terms of dollars, emphasizing

the cost-effectiveness of preventive care, as if they assumed that human values had to be translated into dollars to enter the language of politics.

Other speakers were more emotional: the high school teacher who said her students were too troubled to learn, the Ingleside resident who pled for neighborhood support services to help dysfunctional families. Activist Larry Diggs took on the big issue — money. "We can find the money for ballparks and freeways," he said. "We don't help children growing up in these confusing times, then we can find the money to punish them for being confused."

"We can find money to put young men in jail for being violent, but not to teach them skills for dealing with problems differently. In graffiti, young people are saying, 'Hey! Notice me!' We spend more money fighting graffiti than we do on suicide prevention."

"Look at the children we're creating. Are we confident about the time when we're old and they're in control? What will happen to us if we don't find the money for these children?" ■

AFTER SCHOOL IN VALENCIA GARDENS

THE LITTLE knot of children outside the tenants' organization building at Valencia Gardens enthusiastically described last summer's Recreation and Parks Department program there.

"There were lots of trips to places like the beach, Great America." "There was another man here then and he set up a volleyball net for us. It was fun." "People used to eat at it." "A lady named Claire came to teach us photography and I took three pictures. We got lots of prizes in the contest. See that picture? That one won a prize."

Older Valencia Gardens residents were also impressed: One nearby neighbor reported that she saw less vandalism and fewer children out at night when the program was in full swing.

At the end of the summer, said Rec and Park recreation worker Aubrey Tendell, who runs the program, it was scheduled to close — but Coleman Advocates and the tenants persuaded Rec and Park to keep it going as an after-school program.

A talkative seven-year-old explained: "First we could lift weights, run around, jump rope. Then after that you had to do your homework. They Aubrey asked us what game we wanted to play with." Twice a week a volunteer came to tutor. "That was Robert — he taught me division."

Housed in the dilapidated tenants' union office (sometimes warmed by the open flames of burners on a small gas stove), the program's resources include Tendell's own weight-training equipment, a small number of shabby books and board games, a ping-pong table — and Tendell's commitment to and relationship with the children.

One Friday, in the aftermath of some conflict with a group of older boys, Tendell decided to improve the mood by taking everyone to the movies. Telling everyone, he handwrote permission slips on scraps of paper and patiently explained to the children that they had to bring them back with a parent's signature before they could go.

"This is important to them," Tendell explained. "A lot of their parents are substance abusers. They don't want to go home. If they hang around the project, there are drug dealers all over. They need a place to go. They need structure, activities. They live in the projects, a lot of them come from messed-up

families, but they're not monsters or animals. They're children, like any other children."

But since the middle of the school year, the program has been faltering. Cars park in the area where the children used to play volleyball, although Tendell says the Housing Authority has been promising to block it off. With no outdoor play space and hardly any equipment, the program depends on Tendell's ability to relate to all the children at once. That became increasingly impossible: Rowdy preteenage boys, Tendell said, drove away girls and younger children, and one person could not work with all those groups at once.

Tendell's new supervisor at Rec and Park, Lorraine Lemkin, said she agreed the program sorely needed additional staff and equipment, but said the department is committed to keeping it going.

Joel Robinson, Rec and Park director, emphasized that there is a "tremendous need" for children's programs in housing projects, and said those that exist "have definitely made a difference." At the request of the Housing Authority and Coleman Advocates, the department last year established four, at Valencia Gardens, Plaza East, Sunnydale and Alice Griffith, each staffed by just one recreation worker. "Even those positions weren't budgeted," said Robinson. "We had to rob Peter to pay Paul to put those people there. We have no plans for additional staff — there's no money."

Robinson said he hopes the Housing Authority's new social service program will help out by assigning some staff to the programs, which are scheduled to go to full time again once school lets out for the summer.

Rec and Park's budget proposal, however, included no additional funds for housing project after-school programs, or for those operating at recreation centers around the city, although Robinson says all 12 of those programs have waiting lists of from 20 to 40 children. Rec and Park, however, did ask for funding for 12 half-time teen recreation workers, so the lone person now attempting to run every-evening teen programs at each recreation center can be joined by a second worker. However, Robinson predicted the proposal "probably won't make it."

— J.T.

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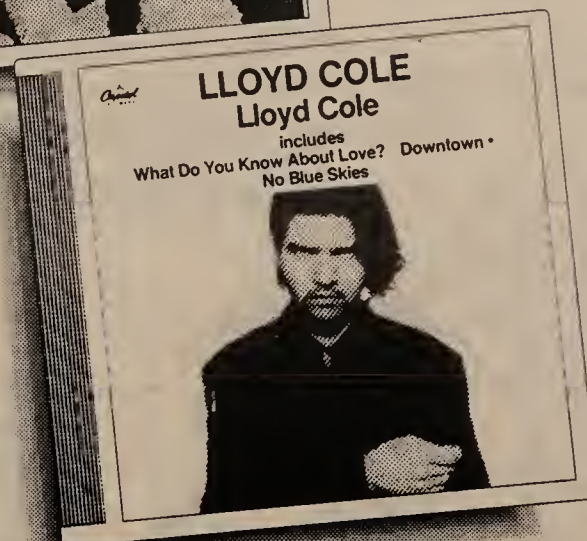
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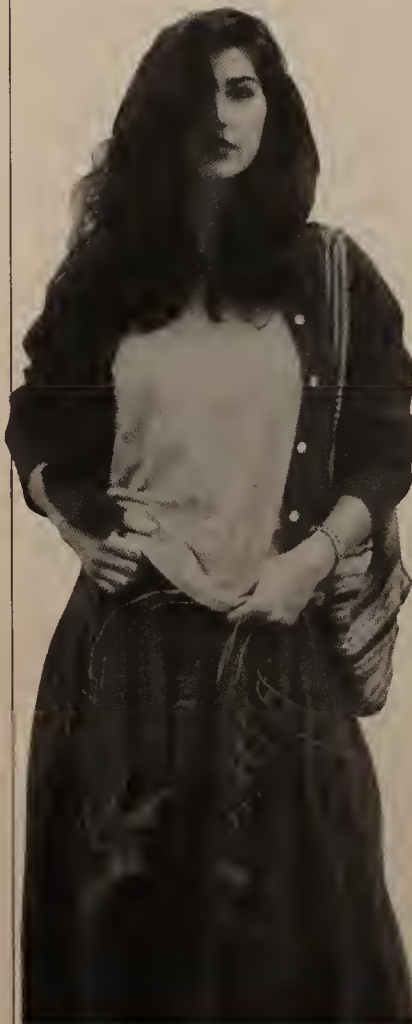
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Recovered crack addict Luvetrice Jackson with her drug-exposed son, Randy, on her lap. Also pictured are daughter Traci (bottom right), nephew Jimmy (left) and niece Lynisha (center).

Pregnancy gives many women strong motivation to kick drug habits. But in San Francisco, there are few places they can go for help



"street workers" to reach this hidden population with services, said Ann O'Reilly, head of children's services at DSS. "The Public Health Department is doing a good job in terms of public outreach," she said, but the program is very limited because of funding. "If you think it's difficult to find funding for treatment, getting funds for prevention is virtually impossible."

The result is that the medical and social-service systems see these women when it's almost too late to help them, when they arrive at the emergency wards of San Francisco General or St. Luke's Hospital. If the hospital suspects drug use, it is allowed to test the mother without her consent. Under child-abuse laws, the hospital must report the mother to DSS if it believes that the mother's condition endangers the child. DSS then investigates the case to determine if the mother is fit to keep the child, says O'Reilly.

The practice of testing and reporting has become controversial because of its implicit bias against poor and minority women, women's advocates say. "Inner city hospitals are more likely to screen for drugs, hence more minorities are reported," said Jackie Duerr, with the Department of Drug and Alcohol Abuse.

Yet drug use in pregnant women cuts across all classes and races, especially if alcohol is included, says O'Reilly. In a recent study in Florida involving 715 women, about an equal number of black and white women tested positive for drugs. Yet, of the cases reported to child welfare, the majority were black.

"It's a real issue," said Duerr. "The very people we want to support may feel pointedly selected, as if they are getting dumped out of the system."

"The impact," said attorney Judith Rosen of the California Advocates for Pregnant Women, "is that a disproportionate number of black [women lose custody of their children]."

The situation in San Francisco is no different. The only hospitals that report to DSS are San Francisco General and St. Luke's, which treat low-income and minority patients, said O'Reilly.

Drug use alone is not enough of a reason for DSS to take a baby from its mother, explained Johnson of DSS. "But with some mothers, there is no housing, they continue using, this is their seventh baby in foster care. They are too far gone."

However, O'Reilly said, a significant number of mothers are willing to seek treatment. "We can let them go home with their babies and provide services and monitor the case from there."

In 1989, of 196 cases reported to DSS, 20 mothers lost custody of their children, O'Reilly said, in part because DSS couldn't find residential drug treatment for them. While out-patient treatment is always available at the Haight Ashbury Medical Clinic, that's not enough for all the women. "Some really need an in-patient setting, because they are living in a drug-using environment," O'Reilly said.

AFTER LOSING custody of her son to DSS, Luvetrice Jackson got on the phone to find a treatment program.

"I felt so guilty about my son. I had lost my daughters and I heard the nurses saying my son wasn't going to make it. But if he could fight for his life, I could, too."

Jackson said she called "everyone. But I couldn't get in." At the time, the city's waiting list for drug treatment had more than 7,000 people on it, said Friar of Catholic Charities.

Then, while walking in the Tenderloin to meet a dealer, Jackson noticed a detox center and signed up for a 21-day program. "I was a nervous wreck," she remembered. "Crying, shaking, night sweats, blurred vision, I didn't like anyone. My treatment was acupuncture."

continued next page

Recovering for two

By Rebecca Johnson and Vince Bleiski

DEEP IN the Tenderloin, holed away in her small apartment, Luvetrice Jackson made promises to herself in between getting high.

After hustling money on the street to feed her crack habit for three years, the 27-year-old former home health aide had lost her job, her two daughters — to the Department of Social Services — and about 80 pounds from her husky frame. And now, pregnant again by her "drug dealer boy friend," she realized it was time to quit.

"I kept telling myself I'd quit so my baby wouldn't have drugs in him."

But she couldn't kick her addiction without help. And she suspected (quite correctly) that there was almost no place for a pregnant woman to go in San Francisco for drug treatment. "I tried to stop. But I didn't know where to go."

Jackson's drug-exposed son was born prematurely, weighing a little over one pound. At St. Luke's Hospital, where she gave birth, no one approached her about entering drug treatment. Within a week, she lost custody of her third child and was back hustling on the street.

In San Francisco today, despite the explosion in the number of pregnant women addicted to drugs, there are

almost no specialized drug-treatment programs available to them. While there has been an outpouring of public sympathy for "crack babies," the mothers of these children are being ignored, and the result is an ever-growing number of drug-exposed infants whose care will cost taxpayers millions of dollars in medical and social service expenses, social workers say.

The numbers tell the story. In 1989, approximately 720 drug-exposed babies were born in San Francisco, said Maureen Friar, a project coordinator at Catholic Charities. But for the 720 drug-using pregnant women, she added, there were fewer than ten places at live-in drug treatment centers. Statewide, of 366 publicly funded drug-treatment programs, only 67 treat women and only 16 can accommodate a woman's children, according to a congressional committee.

"The system is set up to ignore women. People are responding to the babies. But mothers are victims too, of poverty and abusive relationships," Friar said. "We have to reach the pregnant women to turn things around."

The lack of preventive services for mothers has placed an overwhelming burden on society to provide more costly medical and social services once the babies' health is damaged, said Friar. "We are all overwhelmed with this problem."

What's needed, said Lillian

Johnson, an assistant director at the Department of Social Services, are residential treatment centers far removed from the drug culture. "Right now, we have very little to offer these [pregnant] women," she says. "Clearly we need many more rehab centers where these women can get off the street and away from their pimps and dealers so they can beat their addictions before the baby is born."

While a number of city agencies, nonprofit service and women's rights groups have made drug treatment for women with children a top priority, another movement, to criminalize pregnant women who use drugs, is gaining steam nationally.

Senator Pete Wilson, the Republican candidate for governor of California, is leading the charge to encourage states to amend their definitions of the crime of child abuse to include drug use during pregnancy. Eight states have already enacted such legislation, while district attorneys from coast to coast have found ways to charge numerous women who gave birth to drug-addicted babies with a variety of crimes, according to the American Civil Liberties Union in New York.

Advocates of treatment say such punitive measures are counterproductive. "I just think criminalization is awful," Johnson said. "The pregnant women would go into hiding. They wouldn't seek prenatal treat-

ment. We would see far more damaged babies, a lot more home abortions and deliveries."

Meanwhile, the few live-in treatment centers around, like Mandela House in Oakland, report a success rate of 90 percent, according to staffer Beverly Perry-Morgan. "There is something special about motherhood that makes a woman want to get help more than at any other time. Sometimes you have to have help, and you need help immediately before it's too late."

THE DRUG CULTURE has created an underground of pregnant women who avoid any prenatal medical care and drug treatment whatsoever, said Johnson. "Lots of moms go to San Francisco General for prenatal care, but we have a feeling that there is a significant number of young women not going in for treatment and giving birth to babies in their own homes. That's ghastly. I'm sure we will be seeing dead babies because of this." The Department of Social Services hasn't had any success so far in reaching these women, she added.

The women stay home, Luvetrice Jackson explained, "because they fear the system. I had fear that if I went in, I would go to jail or have my baby taken away."

Currently, the Public Health Department and some churches are using



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ACUPUNCTURE & HERBS

Recovering

continued from previous page

ture and herbal tea."

After completing detox, Jackson was on a roll. "I really didn't have anything to feel good about in my life, but the therapist helped me see why I was using. My recovery started right there."

She was accepted into the Florette Pomeroy House, a nonprofit alcohol-and drug-abuse treatment center, and was able to bring her baby there with her. She said she considered herself lucky, since, in the whole city, there were only two centers with four beds each where women could live with their babies during their drug recovery.

Centers like Pomeroy House are successful, said Friar of Catholic Charities, in part because "mothers can be with their children. It's a strong motivation. They see they value of recovering."

"Pomeroy House was a different world from what I knew," said Jackson. "I could no longer do what I want. There was lots of structure day and night." The program provides instruction in parenting skills, job training and therapy.

"I went through hard stuff, why I used drugs and alcohol. Dealt with my family issues. I was an abused child. I had thought everyone grew up like me. So I had to learn how to break the cycle and find out who I wanted to be. I had kept in a lot of my feelings. It was like learning how to live all over again."

After 13 months at Pomeroy, Jackson is recovered, and glad to be living in an apartment with her son and daughter. "I'm now able to deal with the fact that I gave birth to a crack baby. I used to deny it."

BY WINTER, three drug-treatment centers for pregnant women and women with children are scheduled to open in San Francisco. The Public Health Department will open one on Valencia Street, Pomeroy House will open a second center and Catholic Charities will begin the Phoenix Project in Bay View/Hunters Point. Still, these centers together will provide only about 30 spaces, a far cry from what's needed.

"Just for starters," said Johnson of DSS, "we could use ten new rehab centers for these women, and that wouldn't even be enough."

One reason for the small number of centers is that they are expensive, said Friar. But, she added, not as costly as paying for the care of a generation of "crack babies." It costs about \$65 a day for a woman in residential treatment, but about \$1,500 for a drug-addicted infant in an intensive-care unit. Then there are the "long-term costs" of foster care and later special education.

"When they enter the educational system, they are going to be developmentally disabled and to have behavioral problems. The costs continue," Johnson said.

Putting resources into treating pregnant women would reduce these costs. "Doctors say that if a woman stops using drugs during pregnancy, the baby will be healthier than if she continues using," Johnson said.

So far San Francisco has received no outside support for women's drug-treatment programs, other than a token federal grant from President Bush's "war on drugs." The Phoenix Project has received \$400,000 from the Mayor's Office. Sherry Agnos, a women's health advocate who is married to Mayor Art Agnos, has spearheaded the project, raising \$600,000 from local philanthropists like the head of the San Francisco Opera. So far, however, Project Phoenix is still \$800,000 short of the \$1.8 million it needs to open.

Some funds may be coming to the city from Sacramento if Senator Robert Presley's \$75-million "Prenatal Substance Abuse Act" isn't killed in an appropriations committee. "There's been strong support for it," said Kathy Lieb of the Senate Select Committee on Children and Youth. "The problem is scraping up the money. It could pass in concept, but with no money attached to it. That would be a hollow victory."

For now, advocates are banking on the Alcohol Excise Tax Initiative, dubbed the "Nickle-a-Drink" tax, which, if passed by voters in November, would raise about \$44 million for drug-abuse treatment and prevention for mothers and their children. "It's the only shot we've got to expand services," said Jim Shultz of the Consumers Union, which is supporting the measure.

Meanwhile, treatment advocates around the country are fighting another battle to curb the trend toward criminalization. "It's on hold in California," said Rosen of the California Advocates for Pregnant Women. "But it's getting worse around the country."

Senator Pete Wilson's bill, "Child Abuse During Pregnancy Prevention Act of 1989," would make drug use during pregnancy a crime, punishable by about three years of mandatory drug treatment. "It's almost beyond comprehension the amount of suffering of an infant who has been born to a mother addicted to crack," Wilson has said in support of his bill to punish mothers.

Spokesperson Bill Livingstone says mandatory treatment is essential because women won't seek treatment voluntarily. "If being pregnant doesn't convince a mother to get treatment, nothing will."

Wilson has said that the Mandela House in Oakland is the model he is seeking to replicate, but a staffer there says mandatory treatment won't work. "Unless you really want to help yourself and change your present situation, it won't happen," said Beverly Perry-Morgan.

While Wilson's bill is stuck in a committee, eight states, among them Florida, Illinois, Nevada and Minnesota, have already amended definitions of child abuse and neglect to include drug and alcohol use during pregnancy. And more than 30 women have been criminally charged for drug use during pregnancy.

In one case, a Florida woman who used drugs when she was pregnant was convicted of passing drugs to a minor. Because a person can't be charged with a crime against a fetus, the prosecution argued that the mother passed drugs to her infant during the time after it was born, but while it was still connected to the mother's umbilical cord. In a related case, last year in Oakland, a woman addicted to crack plead guilty to involuntary manslaughter after giving premature birth to twins who died.

The move to criminalize, however, raises serious constitutional issues regarding a woman's right to privacy — issues that will probably be taken up in the courts, Rosen said.

"We are absolutely against criminalization," says O'Reilly. "It's an inequitable situation when we tell people they have to get off drugs without offering treatment."

In California, where two bills calling for criminalization have died in the legislature, the more immediate challenge is finding funds for treatment and prevention.

"When I go out I still see women I used to do drugs with," said Luvetric Jackson. "They've lost their children and walk around in a daze. I want to tell them not to be scared of the system. They need to put away their pride and ask for help."

May 13th-19th is Alcohol and Other Drug-Related Birth Defects Awareness Week.



HARUKO

Tracy Rhoades

Tracy Rhoades' talents are diverse and impressive: singer, musician, drum major, swimmer, healer, dancer, choreographer. His recent projects, both as a performer and choreographer, are the result of numerous experiences with these other pursuits. And it's all still evolving.

Rhoades played trombone in elementary and high school (First Chair from tenth grade on). He also sang with several choirs during those years. His senior year was especially hectic: Rhoades became involved with the school's drum and bugle corps and toured across the country for two consecutive summers with several other corps, both as a drum major and a bugle player.

He didn't slow down in college. Attending the California Institute of the Arts in southern California (he received his BFA in dance in 1986), Rhoades immersed himself in the rigorous academic and artistic program there—first as a music major, then, after a brief time in the theater, as a dancer. Dancing some six hours a day. Rhoades began to sense the first inkling of what his experience and talent could do, both for him and others.

Rhoades explains: "I was tired of using the right side of my brain. I wanted to move toward an art that was less analytical. Choreographing is a way of expressing my personal vision, creating my own story."

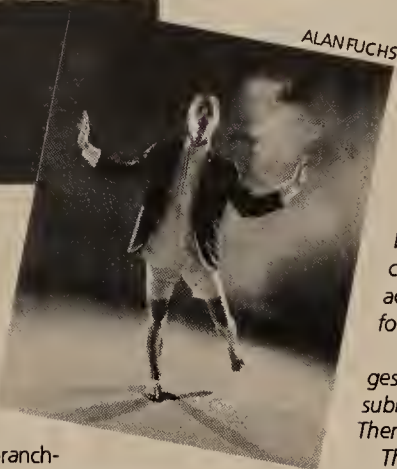
After a year in New York (where, he claims, it is easier to find good work), Rhoades returned to northern California (he's a third-generation Monterey Peninsula) for personal reasons. He hasn't regretted the decision. He's

Tracy Rhoades performs *Angels and Clay*.

worked with the Della Davidson Company and the High Risk Group, and is now branching out on his own, his emphasis on choreography.

Rhoades' recent work draws on his deep religious and social concerns as well as his agility with a baton (he twirls a variety of objects in several pieces). His 1989 solo piece, *Requiem*, is set to the "Pie Jesu of Faures" requiem and based on religious gestures. In one version (there are four), he appears wearing the clothes of his deceased lover, Jim. As he removes the clothing piece by piece, he talks about Jim and shapes a body from the clothing on the floor. The clothes were a gift from Jim, the dance a gift to Jim. A 1989

continued page 27



ALAN RUCHS

Going for the GOLDIES

THE RICHNESS of the Bay Area's arts and entertainment scene is staggering: More than 200 dance companies, 130 theater companies, hundreds of gallery spaces from storefronts to museums, nearly 100 live music venues and close to 20 repertory film and video showcases.

The Bay Guardian has been following this astounding cultural life for 24 years — from the Avalon Ballroom to the Covered Wagon Saloon. Through our annual series of contests (playwriting, poetry, cartooning, photography and fiction), through our feature stories and reviews, we've covered hundreds of talented (and often struggling) artists, performers and companies.

And always, we've discovered a certain amount of frustration in the visual and performing arts: The very attributes that make the Bay Area a center of innovation and talent also make it difficult for local artists to find a venue, to attract a following — to get noticed. Recognition doesn't always go to the most talented or hardworking; sometimes it goes to the lucky, or to those willing to compromise or avoid controversy.

Last year, as part of our efforts to address that problem, we established the GOLDie (Guardian Outstanding Local Discovery) Awards. The purpose of these awards is to recognize and celebrate some of the outstanding Bay Area artists and organizations that just aren't getting the credit they deserve.

The 11 winners of the second annual GOLDie Awards are a diverse bunch, but they represent the three basic categories we want to showcase: younger artists who are bringing energy and fresh ideas into the cultural arena, veterans who have never received enough applause for their unique contributions and lifetime achievers who may have been honored for their individual work but have never been adequately recognized for the sum total of their careers.

We encouraged our readers to submit nominations, and nominate they did: We received close to 400 suggestions (100 more than last year), ranging from Emmy-winning musicians to student photographers. Our critics submitted their own nominations, and also interviewed members of the artistic community for their suggestions. Then a committee of editors and critics spent several months narrowing the group down to the 11 awardees.

This year's winners once again demonstrate how varied and talented the local arts community is. Among others, there's a performance artist who builds robots combining video, sound and movement; a drummer who

spends as much time in clubs and on tour as he does working with children and running a jazz camp; a cooperatively run gallery sponsoring education programs as well as avant-garde music; a dancer who's continuing exploration of movement led to the formation of STEPS, a theater group for people with AIDS; and a storyteller who combines ancient Asian folklore with modern dance and music. In their own way, each has made a significant contribution to the community, and helped to make the Bay Area a vital artistic center.

To the 11 who've made a difference, we're proud to present the second annual GOLDie Awards.

Anna Halprin at the Tamalpa Institute.

Anna Halprin

Anna Halprin's career and life exemplify an artist's involvement with community and a human commitment to health and happiness. From her early dances with such pioneers of American modern dance as Martha Graham, Doris Humphrey and Charles Weidman to the rigorous and evolutionary teachings of the Tamalpa Institute (a center for the study of movement, myths, rituals, community and the environment), Halprin has sought, explored and revealed both the suffering and potential of humanity.

Although Halprin quickly became disenchanted with the imposed styles of the early modern companies ("I noticed that everybody in Martha Graham's company looked like imitations of Martha Graham, everybody in Doris Humphrey's company looked like imitations of Doris Humphrey"), dance, and more importantly movement, are the foundation of her beliefs and teachings.

In 1987 Halprin wrote: "I began as a dancer, and I still experience myself that way. The path has taken me to theater, ritual, race relations, healing, community building, therapy, education, children, environment and now working for peace. I have always worked with the metaphor of dance and the medium of the body. The important lessons I have learned and been able to share with others have always been grounded in the ex-



TAMALPA INSTITUTE

perience of the body and the art of dance."

Halprin went on to form her own company, Dancers' Workshop, which generated controversy and emotion around the world. She found the audiences' reactions intriguing — so much so that she "began to question how we could extend the sense of meaningfulness and appropriateness of what we were experiencing as people and as artists, and extend that to include the audience." Exploring these possibilities led to audience participation events. All types of people (including non-dancers) were encouraged to join in events in many environments — bus stops, beaches, churches, museums — anywhere but a conventional theater. This movement into the world of audience rapidly led to serious community

involvements. *Ceremony of Us* is a piece that evolved out of a workshop Halprin taught to a group of black dancers at a studio in Watts and a group of white dancers in San Francisco. During the performance at the Mark Taper forum in Los Angeles, the black and white audiences chose which door to enter — those lined by the black company or those lined by the white group. Each race chose to enter through the door lined by their own color. By the end of the performance, however, the two groups had joined to form a procession and dance together.

After working with other multiracial groups Halprin created *Citydance*, a series of performances in San Francisco designed to heal the wounds

continued page 27

Konrad Steiner

Starting with an idea before starting to shoot, says filmmaker Konrad Steiner, "isn't a method that appeals to me. I just like to do the work." If a satisfying film comes out of the work, then that, he feels, is an additional reward. "When I shoot, the 'product' isn't what I think about. I don't know how it's going to turn out. I may start with some basic ideas, but they often are turned around

work toward making more connections with people who are interested in poetry and poetic filmmaking—just more connections with people, really."

Fortunately, the Bay Area's independent, avant-garde film community is strong and has a substantial history, which Steiner feels makes it a great place to work on and learn about film. "No other city in the country besides New York is as strong."

Konrad grew up in Illinois, and got his undergraduate degree from Stanford in 1984. Between spending a year at the Art Institute of Chicago and then running the Stanford Cinematheque, he was exposed to a lot of new films, people and ideas. Eventually he simply felt he had to try making a film for himself. He liked the avant-

garde tradition of one person filmmaking, and at first tried animation, but that proved too labor-intensive. He did appreciate the craftsmanship and hard work involved, and translated this into his own editing processes, which can get rather intricate. "It's the place where you get to make all your choices," he says.

Ask him about influences and Steiner lists



HARUKO

by the time I'm through. "Steiner's films aren't the kind you'd see at your corner movie theater. Short, silent, without a traditional narrative and often employing abstract imagery and hands-on manipulation of the frames, they're more like film poems. How you react to them can be a very personal experience, based on whatever thoughts, ideas or memories are triggered by what you see on the screen. And Steiner freely admits that sometimes it works like magic, while at others a film may fall flat on its face.

Not a popular medium, avant-garde film is often misunderstood as too esoteric, or as made by a specialized audience. One problem, Konrad feels, is that "people don't know how to talk about these kinds of films"—or film in general, for that matter. "I want to

names like Ken Jacobs, Robert Breer, Dan Barnett and Stan Brakhage—artists big in the field, but hardly known at all outside of it; he's also attracted to the spontaneity and innocence that marked the Beat movement. "There's something Beat about just walking around and shooting whatever you see," he says, and many of the images in his films are gathered this way.

Steiner works mostly with 16mm stock, though he's also made some 8mm films. He's getting more interested in sound, and even in video, "not even to shoot anything, just to collect found, public footage." The films he reserves for more personal imagery. His most recent interest is furniture making, perhaps because, like his filmmaking, that craftsmanship itself is what he finds enjoyable.

The following people were invaluable in making the second annual GOLDIE Awards possible: Misha Berson, Bruce B. Brugmann, Jack Davis, Jean Dibble, Eileen Ecklund, Elizabeth Elchold, Rita Felciano, HARUKO, Anne Hurley, Zena Jones, Arline Klatte, John Litster, Heather Mackey, Iris Maher, Bob Martin, Doug McKechnie, Jeff Nathanson, Nancy Newsome, Derk Richardson, Harry Roche, Dan Roam, John Schmitz, Susan Stanfill, Jane Sullivan, Steve Warren, Miriam Wolf, Kurt Wolff.

Chico MacMurtrie's *Tumbling Man*.

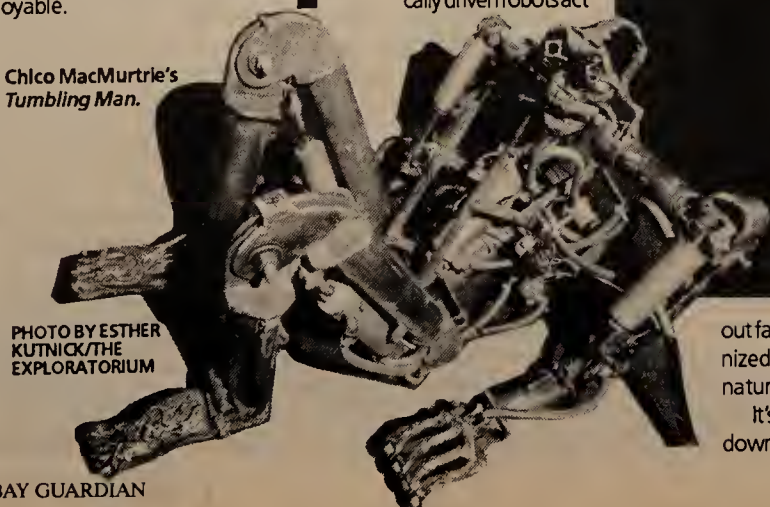


PHOTO BY ESTHER KUTNICK/THE EXPLORATORIUM

Barbara Manning



HARUKO

If you've been a regular on the local music scene during the last couple of years, Barbara Manning's music may well be familiar. You may have seen her singing with just her acoustic guitar in a small cafe, getting loud during a solo electric guitar show, hanging back with her bass during a gig with her former band, World of Pooh, or, if you were lucky, at her most wonderful *Scissors* show two months ago at the Kennel Club, where for the first time she fronted her own five-piece band.

Scissors, released in late 1988, was Manning's debut solo record. Acclaimed by critics and fans from coast to coast (it was one of *Spin* magazine's top albums of the '80s), it's a collection of finely crafted songs whose troubled lyrics may give you chills. But Manning's voice, unforced and naturally beautiful, accompanied by her strong strumming guitar lines and a full band, will warm your heart the more you listen.

Manning grew up in the woods of California with her mother and sister, started playing guitar when she was a teenager and eventually attended Chico State University, where she joined her first serious band, 28th Day. They put out a single album on Enigma, which got some attention, but broke up in 1985, just before a national tour. She moved to San Francisco soon after. It was an emotionally trying time for her, and most of the songs on *Scissors* came about from all this change. Local singer/songwriter Pat Thomas heard the songs, and convinced her to let him release

Chico MacMurtrie

A self-proclaimed maximalist, performance artist Chico MacMurtrie is constantly striving to engage his audience in a total art experience. In addition to activating the viewer's senses of hearing and sight, MacMurtrie is "interested in triggering emotions and memory through smell and tonal value." Combining his technological mastery with his knowledge of dance, theater, painting, martial arts and anatomy, MacMurtrie creates environments in which pneumatically driven robots act



HARUKO

provide the force behind his creations. In some of his installations, angry scrap-metal trees walk away from the tension-filled human world. "Things that scare me," he says, "are my prominent ideas."

MacMurtrie's ideas are put into action in a series of endearingly imperfect robots he calls pneumatic men. Their performance of simple actions like squatting, throwing rocks or beating drums is eerily human, yet the wheezing and puffing of their air-driven joints is a continual reminder of their machine status. MacMurtrie says it's the viewer's empathy with their struggle to mimic the human body that makes his art accessible to a wide range of people.

Born in New Mexico and raised in Ari-

zona, MacMurtrie studied painting, improvisation and martial arts at the University of Arizona. He wasn't content working in a single medium, painting, so he began throwing himself (lit-

out fables of the human struggle. Their jerking, mechanized movements call into question our relation to nature and the role we have chosen in the world.

It's MacMurtrie's concern with issues like the breakdown of our environment and belief systems that

them on his newly formed Heyday label.

"I'm not a folk musician," she fiercely insists, preferring instead to play loud, amplified music; she does the solo acoustic shows, she says, because they're good practice for any musician. If given the choice, however, she prefers the guitars and drums of a band — and likes to share the songwriting, singing duties and glories with a group of friends. A good deal of her energy in the last two or three years went into World of Pooh, a local rock trio that completed one self-produced LP. World of Pooh recently split, however, and like the 28th Day breakup, for Manning the situation wasn't easy. On the other hand, it did inspire her to write some new songs. "I just don't get inspired to write when I'm happy," she says. And she can't force it. "I just can't sit down and say 'gee, it's time to write a song.' Songwriting is a feeling that just comes over me. I'll be at work and think, 'I've got to go home and play guitar.' And when I do it feels good; it's constructive, like cleaning my room."

A recent one-time reunion gig with the musicians who played on the *Scissors* record was so wonderful that Manning and her bandmates (all of whom are very busy with their own musical projects) decided to form a temporary summer band. "I've got three new songs, and I really want a band to play them," she says. She's calling the band The Tablespoons, "because I like kitchen utensils," and they've got several gigs lined up already. With this new band, and with a new CD version of *Scissors* being released soon, Manning's already versatile musical scope continues to grow.

Some of the Koncepts crew, clockwise from top right: Steve Jones, Deborah Major, Art Sato, Intisar Shareef and Edsel Matthews.

erally) at his canvases in performances. The skin of paint left on his body began to interest him more than the paintings themselves. As his "skins" became increasingly complex — ultimately mechanized robots — MacMurtrie became more of a shadow behind them, directing their movements through controls. As time goes by, MacMurtrie says, "the art is less and less about me."

Leaving Arizona, MacMurtrie spent four years at UCLA's New Forums and Concepts department, where he made four videos (one, "Body of Water" will be shown at the New American Makers festival at Opera Plaza on Tuesday, May 22nd.)

But MacMurtrie says it was the period he spent at San Francisco's Exploratorium that was his real blossoming time. As an artist in residence, MacMurtrie worked with Dave Fleming, an important figure in San Francisco's machine art movement, who helped him perfect the technology for his pneumatic men.

By August, MacMurtrie plans to complete a project he's currently working on with musician Bruce Darby. Together the two are creating an environment with six chime-ribbed, musical robot bodies that are tied in by computer to six fluidly moving plastic computer-generated "spiritual" bodies inside a musical/spiritual house. The musical house is a giant tuned xylophone that will be played by 20 performers. "In this performance," says MacMurtrie, "real humans become subservient to robots."

Koncepts Cultural Gallery

Six years ago this June, two graduates of Antioch College envisioned a new place where community artists of all kinds could bring their works to the public, free from the commercial pressures that often pollute the creative process. Edsel Matthews and Kimthe Asante founded Koncepts Cultural Gallery in a small room atop Jenny Lind Hall in Oakland. Soon, joined by booker (and KPFA radio programmer) Art Sato and a host of volunteers, they found themselves presenting not only Bay Area musicians, poets and painters, but a host of internationally renowned jazz and new music pioneers, including Sun Ra, pianist Randy Weston, saxophonist Odean Pope and clarinetist/composer John Carter.

Koncepts struggled economically in the early years, and went to nonprofit

over, it integrates its commitment to adventurous music into an overarching vision of progressive culture, with poetry readings, lectures, films and ongoing art exhibits.

Although it is not a jazz or blues club in any conventional sense, Koncepts has had its greatest impact through the presentation of unconventional and important jazz-related music, from a triumphant 1987 concert with pianist Cecil Taylor and the Sun Ra Arkestra (in Calvin Simmons Theater) to the appearances of such cutting-edge artists as James Newton, Anthony Braxton, Geri Allen, Muhal Richard Abrams, Marilyn Crispell, Joseph Jarman, Andrew Cyrille, Billy Harper, Steve Lacy, Horace Tapscott, Arthur Blythe and Oliver Lake. But Koncepts has played an



status in 1986. "We used to have a lot of 'private' concerts," Sato laughingly told the Bay Guardian in 1987. And Matthews noted that they persevered with "intention and character, sincerity if not skills." But Koncepts continued to grow, and in the fall of 1987 moved from its original 750-square-foot room to a new home with a 250-seat capacity in the renovated Western Pacific railway station at Third and Washington streets in downtown Oakland.

As an intimate, all-ages, alcohol-and-smoke-free listening space, Koncepts is an anomaly in the music business. More-

even more significant role by supporting the work of developing and often overlooked Bay Area artists, and boosting the careers of such veterans as blues great Charles Brown, pianist Dorothy Donegan and swamp boogie queen Katie Webster.

The economic struggles continue — Koncepts has gone through several periods in which it has had to cut back on booking national acts and rent out its space to other groups — but the organization has succeeded in becoming the "cultural institution" that Matthews and Asante had in mind.

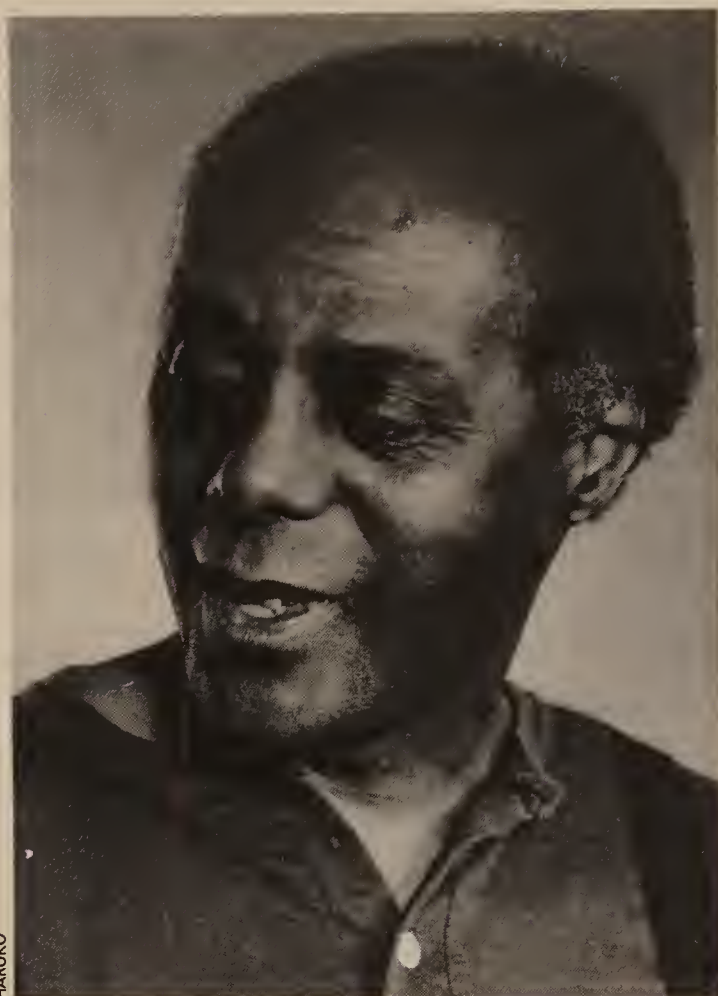
Rhoades

continued from page 25

Village Voice reviewer describes *Requiem*: "the movement weaves around his pale body, making a kind of invisible, saintly cocoon: I loved it, and if I

were a lapsed Catholic, I'd have loved it even more."

Rhoades just received a Bay Area Dance Company grant and is working on a new piece — possibly for his own company. He faces tough financial barriers, but is confident of success.



HARUKO

Eddie Marshall

"Carrying a set of drums around for 38 years sort of mellowed you out," says Eddie Marshall, one of San Francisco's foremost drummers. And, although Marshall is quite mellow and soft-spoken personally, he continues to innovate and perform some of the best rhythms in the Bay Area.

Originally from Springfield, Massachusetts, he spent some time in New York before migrating west to the Bay Area, where he has been performing for 22 years.

Marshall began his San Francisco career with a five-year stint in the Keystone Corner house band, playing with many of the various luminaries who headlined at the club.

"There were a lot more jazz clubs back in the '60s than there are now," comments Marshall, who now mainly freelances as a sideman. The busy drummer also writes and records his own music with the help of a recently purchased synthesizer and recording equip-

ment. He has one record of his own on the shelves, and has played as a sideman on 80 or so others.

He describes his music as jazz with Latin rhythmic influences. "My style has evolved since I've been living here. My Latin friends have really turned me on to different types of music." A recent trip to Brazil, he says, solidified his admiration for this type of music.

Marshall is committed to sharing his music as a teacher. He is part of an innovative program that exposes elementary students to jazz, and teaches privately as well. Marshall is also an instructor at the jazz camp, a nine-day intensive program for adults with no prior experience in playing jazz music. "Total beginners," he says.

Marshall, very much a family man, was drawn into teaching by his five sons. "I was always trying to find things for them to do," he explains. He's proud of his wife, Sue Trupin, who is a registered nurse at San Francisco General and has just started a nationwide support group for grandparents who take care of their grandchildren. Marshall's three sons and two stepsons all are interested in music, but his pride in them is tinged with just a bit of skepticism, because, he says, "They all play funk."

Halprin

continued from page 25

left by the murders of Harvey Milk and George Moscone and the subsequent violence that racked the city. *Circle the Mountain* began in reaction to the killer who stalked Mt. Tam in the early 1980s. The dance to reclaim the mountain grew from Halprin's discovery of the power of personal myth-making. Her earlier experiences with cancer taught her to trust the body and the powers of self-healing.

In 1986 Halprin founded the STEPS

Theatre Group for people with AIDS. The power of group healing and acceptance, brought to life through the language of the body, is a testimony to Halprin's unceasing quest for truth. As she succinctly puts it: "It takes a lot of guts to look death in the face and embrace the rest of your life."

Anna Halprin's mission, to discover whether dance can be useful and bring meaning to people's lives, has brought healing and happiness into the lives of thousands. We are honored to present this remarkable woman with the second GOLDIE Lifetime Achievement Award.



HARUKO

David Barth

David Barth says half-jokingly that he began writing plays "because the theater was dead, and it was a challenge to bring it to life."

Exploding it to life is more like it: Barth's volatile, neo-expressionist tales take the stage by force. In cahoots with members of Dude Theatre and other local theater misfits, the poker-faced 26-year-old writer has unleashed six new scripts on San Francisco in just five years. Also a gifted actor, he's starred in three of them — and directed a couple to boot.

Barth's dramas tend to be edgy and unpredictable, spiked with outrageous behavior and paranoid humor. But first and foremost they are cries of righteous indignation. "I want to give people a hard time," the playwright declares. "Life is corrupt. We live in a more oppressive world than our comrades did 20 years ago. My generation is in a better place than Mario Savio's in that we have the privilege to be retrospective. It's important for us to look back to the '60s and go, 'What happened?'"

In *Rabies in November*, an early Barth play, a bummed-out family blames all its problems on President Jimmy Carter — only to find itself much worse off after voting for Ronald Reagan. *Rat Pie*, a 1986 cult hit, rode wild through the psyche of a Bernard Goetz-like subway avenger. And in the first several months of 1990, two new Barth works hit the mark. *The Heel* charted the passivity of a college kid and his parents in the face of government bullying, while *Spook's Lament* took an eerie excursion into father-son deceit and S&L fraud.

Raised in Los Angeles and later in

New York, Barth wrote "free-style" journals in high school and penned his first drama at age 18. A college dropout, he counts Franz Kafka, Gunter Grass and the Beat Generation writers among his inspirations, but credits Sam Shepard with igniting a dramatic spark. "Shepard really put the Beat mentality on stage," Barth claims. "He was saying things in a language I could have some faith in."

Like Shepard, Barth migrated to San Francisco and found it an agreeable place to make theater. "In San Francisco," he says, "we have the slack to create subculture." Shoestring productions of his plays at small SoMa venues like 1800 Square Feet and Climate Gallery have attracted an enthusiastic following and a clutch of positive reviews. But despite nibbles of interest, Barth still hasn't worked with any of San Francisco's more established, better-funded theater companies. The GOLDIE is his first major award, and he has yet to receive any commissions or grants — the lifeblood of modern playwrights.

After years scratching out a living from odd jobs and unemployment benefits, Barth could use a break. And even though his talent remains rough-edged and unvarnished, he surely deserves one: His ability to blend political rage and social satire with theatrical excitement is a rare thing indeed.

Barth says his only current plan is "to keep writing and not be poor. I do want to try different things. I'd like to write with more realism, with the empathy or possibility of something beautiful happening. I don't have the chops for it yet, but I want my plays to get more human, because that's where people live. I want to write deeper, and better. And more, a lot more. . . . What theater needs now is vision — vision, and energy, and people who are committed."

Until further notice, count David Barth in.

Brenda Wong Aoki

Brenda Wong Aoki often has trouble explaining exactly what it is she does. That's because her performance art draws on so many different artistic and cultural influences.

Aoki is primarily a storyteller, her stories taking many different forms: Asian Pacific folk tales and legends, story-dramas about the Japanese American internment camps during World War II, oral histories about early Chinese immigrants and personal commentaries about growing up in L.A. Storytelling helps Aoki connect with the audience in a way many other performers can't. "Folktales are like strategies for living," she says.

The form her work takes is derived from her study of Noh and Kyogen, traditional styles of Japanese theater, and she combines these with elements of modern dance, drama and Japanese and Western vocal techniques to create flowing, lyrical, narrative art pieces that inform as well as entertain. "I've always been interested in being multidisciplinary. I was interested in creating an Asian American art form," she says.

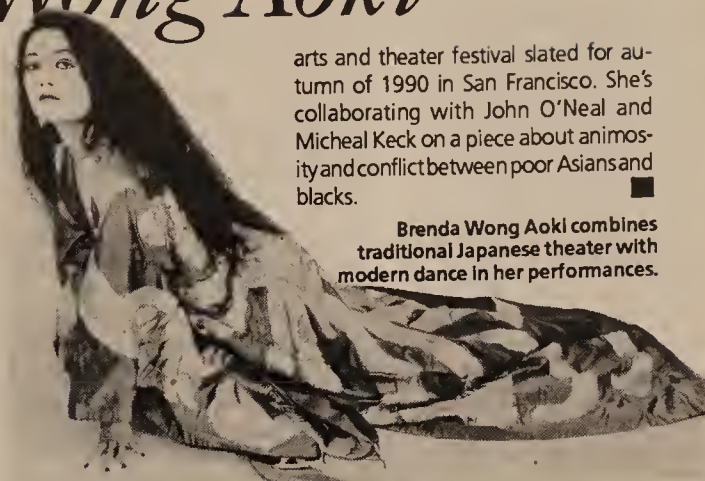
Aoki grew up in a multiethnic neighborhood in Los Angeles, and, because her parents ran a store that allowed its customers to barter for goods, was able to take hula, ballet and piano lessons at a young age. She also played the French horn. She attended college at the University of California at Santa Cruz, and was very active in the dance department until she began running into prejudice from dance instructors who told her she would never get work because of her small stature and "exotic looks."

Back in L.A., Aoki was very active in community organizations, but realized she would have to make a decision between her activism and her art — there just wasn't time for both. She decided to relocate to San Francisco, where she's been performing for 15 years.

Currently, Aoki is working on a project for Festival 2000, a multicultural

arts and theater festival slated for autumn of 1990 in San Francisco. She's collaborating with John O'Neal and Micheal Keck on a piece about animosity and conflict between poor Asians and blacks.

Brenda Wong Aoki combines traditional Japanese theater with modern dance in her performances.



SIMO NERI



HARUKO

Altazor

The four women of Altazor are changing the sounds, as well as the look, of Latin American music. Cuban-born Dulce Arguelles, Chilean Lichi Fuentes and Asian American Vanessa Whang met at a 1987 Latin American music workshop. When Fuentes was asked to perform at the San Francisco Encuentro del Popular, she asked the other two to join her on stage. A year later Venezuelan Jackeline Rago joined and made the group a quartet. Each member specializes in a variety of traditional and contemporary instruments, like tiple, cuatro, piano, mandolin, guitar, sampona, charango and bandola; they all sing as well.

Fuentes is the lead vocalist. Her commitment to social justice is a tangible force in her music. In a 1989 interview with the Oakland Tribune, she explained succinctly: "In Chile, where I come from, you fight for your life first,

then you fight for women's rights." Fuentes made several records with Grupo Raiz before forming Altazor. She currently works full time at La Pena Cultural Center in Berkeley.

Arguelles is a classically trained musician who quickly became involved in the Latin American music scene after moving to the Bay Area in 1985. She designs multi-image slide presentations for a living.

Whang studied music at UC Berkeley, and, before becoming involved in Latin American music, performed Irish music for a number of years.



The women of Altazor, clockwise from top: Lichi Fuentes, Vanessa Whang, Dulce Arguelles and Jackeline Rago.

Whang worked with Fuentes before the founding of Altazor, and also works at La Pena.

Rago is currently an artist in residence at La Pena. She joined Altazor

HARUKO



HARUKO

Gerda Straus Mathan



GERDA S. MATHAN

Gerda S. Mathan's Mr. Shepkin or Valentina's Uncle; Studies of an Old Man at Home, 1973.

Gerda Straus Mathan convinced her parents that their family, fleeing Nazi Germany, should settle in San Francisco rather than New York. She was 17. Her recent experiences at an English high school had left several distinct impressions on the young woman: the alluring geography of northern California, and the joys of research in a laboratory.

Such determination to learn and discover are typical of this scientist-turned-photographer. Trained in the rigorous science of biology, Mathan embarked on serious career in photography in the late 1960s. The 30 years between her arrival in the United States and her first photo exhibit (at a 1969 Friends of Photography juried show in Carmel) are rife with tales of frustra-

tion, rejection, tragedy, success and, as a unifying theme, exploration.

Shortly after moving to Berkeley, Mathan became a student at UC Davis, studying landscape architecture and horticulture. Davis had 1,100 students then, and only 100 of them were women. Mathan was frequently the only woman in her science classes (the rest were busy with home economics). Since most of the students and faculty assumed the only reason a woman attended Davis was to find a husband, Mathan waited five years to marry the man she met the first week of classes.

Transferring to UC Berkeley did not mean a stop to the blatant discrimination she faced as a woman studying science (a completely male-dominated

field in the 1940s). Mathan persevered, and, after many years of teaching and researching (she eventually had enough credits for a Ph.D in biology, but didn't write a dissertation), decided to become a doctor. She was almost admitted to UCSF medical school, but a last minute proviso that she pass a medical exam killed her chances (the doctor treating her at the health center at UC Berkeley happened to be on the admissions committee at UCSF). As she puts it, "I was old, Jewish and a woman. There was no chance."

Throughout these science-dominated years Mathan was always taking pictures. She even attended a few art classes and claims she was "schizophrenic" about art, casually taking pictures of family friends while vigorously pursuing a science degree. Her family had convinced her that science was a profession and art merely a pastime.

Yet in 1973 Mathan turned to photography full time. She studied with Ansel Adams, Ruth Bernhard, Imogen Cunningham and other pioneers of American photography. In 1978 she received her MA (her second) in photography from San Francisco's Lone Mountain College. Since receiving her degree she's been teaching photography at Vista College in Berkeley.

Mathan considers herself a "responsive" rather than conceptual artist. She enjoys taking pictures of "people who interest me." In her 1981 book, *Valentina's Uncle*, she describes her involvement with the 92-year-old relative of a fellow teacher: "He was an old man, a unique person. Yet to me he became a part of 'Everyman': his family, his children (not really his, but nieces and nephews) became a part of 'Everyfamily'; and his life, the life cycle of humanity. Where life goes on, ends and renews itself in all the young that look up to the old, in the new growth of old trees."

Mathan's photographs reflect a mind that has inquired, fought and triumphed.

after performing with the groups Bahia y Tambor, Trio Arepa and Altamira. She has a degree in music from The Music and Arts Institute of San Francisco.

Altazor means "soaring hawk" in Spanish, and this group is flying very high. Their music is a brilliant melange of their varied backgrounds (both cultural and musical) and social consciousness. The day after we interviewed them for this award, they left for their first East-coast tour. How is a group of women, performing *Nueva Cancion* (new song) pieces on instruments traditionally played by men, attracting a mainstream audience?

Fuentes believes Altazor's appeal stems from the inclusive nature of the music. "Our music is for getting together and participating, the opposite of the exotic, exclusive styles that come and go." The music is acoustic, which, Fuentes theorizes, is a welcome change from the amplified, mixed and re-mixed sound of recent times. The group's performances also serve as a sort of educational forum — they explain their instruments to audiences, most of whom have never seen a tiple or sampona

before.

Altazor is everything that the current crop of popular musicians is not. The works they perform speak of real trial, strife and humility. They attempt to connect with each audience, wanting each guest to understand the music and the history of each piece. Altazor also breaks with the tradition of *Nueva Cancion*, by including the works of new composers and making music with previously male-dominated instruments.

This mixture of tradition, innovation and sheer talent is working. Once they began to play at festivals and benefits around the Bay Area, people started calling. Their first album is selling, though they are now experiencing the "hustle" side of the industry. "There is no contradiction in doing something well," Fuentes says. "You have to be a bit commercial to survive, but the money should be reinvested into consciousness-raising activities. The important thing is not to lose your perspective. Not to lose the focus of your music. Not to change your purpose,"

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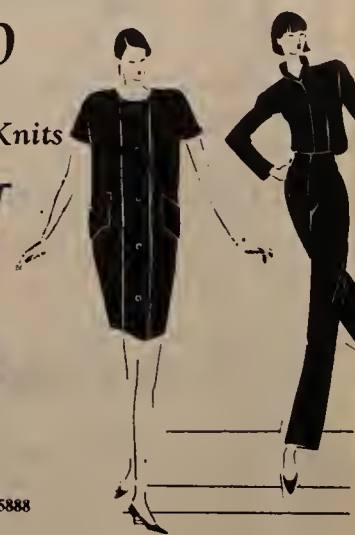
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THE SAN FRANCISCO BAY
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microfilm the FILM festival

By Steve Warren

IN TOWN for the pre-opening gala of the 33rd San Francisco International Film Festival, French actress Miou-Miou told me she has no desire to work in American or "international" films. "Movies must keep the cultural identity of the country they're from," she declared. I'm surprised festival director Peter Scarlet didn't marry her on the spot.

If there's one thing the films in this year's festival have in common, it's that each is very much the product of the country it comes from. If there is some American influence when characters lapse into French, Spanglish or even Polglish, it's because that's a fact of life in those countries today.

But each film has such a distinct national character that few will find broad commercial acceptance. That's the reason for film festivals, especially hardcore (not in the pornographic sense) ones like San Francisco's.

Given that fact, it's interesting to observe how different countries handle similar themes and ideas. The voyeurism of *A Short Film about Love* (Poland) is different from that of *Monsieur Hire* (France), and the latter takes a different approach to the investiga-



Left: The festival's closer, Denys Arcand's *Jesus of Montreal*. Top, l. to r.: Wayne Wang's *Life Is Cheap*, Go Takamine's *Untama Giru*, Patrice Leconte's *Monsieur Hire*. Above: Chuck Workman's *Superstar*.

tion of a young woman's murder from *Twin Peaks* (U.S.). The dubbing of porn films is funny in Canada's *Jesus of Montreal* and deadly serious (or seriously deadly) in Hong Kong in *Life Is Cheap*, even though heavy breathing sounds the same in French, English and Cantonese.

Even musical themes are the same but different. There's no confusing the modern French revolutionaries' playing of the socialist anthem the "Internationale" in the pre-opening film, Louis Malle's *May Fools* (*Milou en Mai*), with the Japanese rendition in one of the closing-night films, *Untama Giru*.

The festival spreads out in its closing weekend, with programs at the Clay theater on Friday and the Castro on Saturday. The Clay's attractions are as diverse as those at the festival's other locations, while three out of four at the Castro share "golden oldie" status.

A feature of the closing weekend is a salute to "Technicolor classics," featuring new prints of color classics *The Red Shoes* (Castro, Sat/12 at 1 pm), *Pandora and the Flying Dutchman* (Castro, Sat/12 at 4 pm) and Michelangelo Antonioni's *Red Desert* (Kabuki, Thurs/10 at 9:40 pm and Fri/11 at 2 pm), which, as I recall, made interesting use of color (but not the vivid three-strip Technicolor, which had been discontinued about a decade before) to tell a boring story.

On Saturday evening at 7:30 the Castro will show a restored print of the 1926 French silent epic *Michel Strogoff*, based on Jules Verne's novel of pre-revolutionary Russia, with live piano accompaniment by Jean-Marie Senia.

Although several films will be shown Sunday night, the official festival closer is one of the best in what has been an excellent assortment this year, Denys Arcand's *Jesus of Montreal*. It will be followed, for \$35 ticket-holders, by a party at Miss Pearl's Jam House.

Capsule reviews follow for most of the new films debuting in the festival's last four days. For repeats of films shown earlier, refer back to our last two issues. If you don't have them, we recommended *Barroco*, *Black Rose*, *Symbol of Sorrow*, *Red Rose*, *Symbol of Love*, *Circus Boys*, *Dancing in the Dust*, *Marquis*, *My XXth Century*, *Oranges Are Not the Only Fruit*, *Pictures of the Old World*, *The Re-Enactment*, *La Salle de Bain*, *Stalin Is with Us*, *Sunless Days* and *That Summer of White Roses*.

To fill in those TBAs in the schedule and find out which prints haven't arrived and which films still have tickets available, call the festival hotline at 931-FILM.

continued next page

BADIS

A recurring guitar version of the four-note *Dragnet* theme substitutes ominousness for lyricism and adds unintentional laughs to Mohammed A. Tazi's otherwise-fine story of life in Badis, a small Moroccan village on the beautiful Mediterranean coast where most of the women "know their place." Two who don't are Touria, the schoolteacher's wife, and Moira, the fisherman's daughter. Molra, whose Spanish mother ran away to escape Badis, is in love with a Spanish soldier. She's illiterate, so Touria starts tutoring her while she secretly teaches Touria to dance flamenco-style. Everybody watches everybody in Badis, and the men especially watch Moira, whose attempt to follow her mother's footsteps leads to a tragic, if ambiguous, ending that doesn't bode well for the women of Morocco. (Thurs/10 at 7 pm, Fri/11 at 5 pm and Sat/12 at 4 pm at the Kabuki, SF.)

— Steve Warren

BIRTH

If excellent acting, beautifully shot scenery and memorable music were all, director Shaji's first film would be flawless, but unfortunately, its slow pace makes it pall. In a remote Indian village, a grizzled old man patiently awaits his adored engineering student son Raghu's arrival by bus from the state capital, expected for a family ceremony preparing for his sister's marriage. When he's not among the passengers, the father's terribly upset, and neither his ill wife nor his caring daughter Malathi can comfort him. When Raghu also fails to arrive the following day, the old man goes to the city, but is easily placated by glib officials. The wiser Malathi follows him and discovers the tragic truth of the matter, but can't bring herself to tell her father, and when the old man meets yet another bus without his son, his feeble mind gives way. But by this time the events have been so long-drawn-out that the impact is lessened considerably and, sadly, drags our interest down with it too. (Sun/13 at 3:30 pm at the Pacific Film Archive, Berk.)

— Zena Jones

DEKALOG X

Like the overrated *Pervola* (*Tracks in the Snow*) a few years ago, the final episode of Krzysztof Kieslowski's anthology deals with estranged brothers reunited by their father's death. Arthur (Zbigniew Zamachowski) is a nihilistic punk singer, Jurek (Jerzy Stuhr) a straitlaced family man. In sorting out the estate they find the principal asset is a stamp collection that proves to have tremendous value. Instead of selling the collection, they guard it and try to complete it, a complicated process that involves giving up a kidney as part of a trade. When the stamps are stolen it leads the brothers to suspect each other of breaking the Tenth Commandment, "Thou shalt not covet that which is thy neighbor's." The quality is on a par with the rest of this outstanding series. (Thurs/10 at 6 pm at the Kabuki, SF.)

— S.W.

HAVE YOU SEEN DRUM RECENTLY?

The content is better than the format in Jurgen Schadeberg's documentary, which shows another side of South Africa in the 1950s. Suspect for its emphasis on carefree darkies singing and dancing, it focuses on *Drum*, a magazine with a multiracial staff that reported on life in the segregated nation, combining photos of athletes, entertainers, scantily clad women and rioting in the streets. One could learn a lot more about the magazine by thumbing through a single issue than by viewing this collection of still photos. Serious history, including shots of the pre-incarceration Nelson Mandela, is constantly interrupted by musical numbers — new performances and old records — and films of Miriam Makeba, Hugh Masekela and others. Did the magazine itself have trouble with the authorities? How did it survive? Why did it end? Did it stress politics or entertainment? What was its editorial stance? You won't find out from seeing this film, but you'll have fun and gain new insights while not finding out. (Sat/12 at 3:45 and 9:15 pm at the Kabuki, SF.)

— S.W.

JESUS OF MONTREAL

Jesus look-alike actor Lothaire Bluteau's been hired by self-serving priest Gilles Pelletier to direct an annual passion play on the mountain overlooking Montreal. Bluteau casts it with very funny porno-film voice dubber Remy Girard, only-done-commercials Catherine Wilkening, would-be Hamlet who gets to give the soliloquy Robert Lepage and Pelletier's secret mistress Johanne-Marie Tremblay. The play's a success, but the church disapproves, whereupon life begins to imitate the Christ story, modern style, and Bluteau becomes more and more Christ-like. When the police try to stop the production, Bluteau's critically injured and can't get a bed in St. Mark's, but, ironically, is well-cared-for in a Jewish hospital. Meanwhile, critics, talk-show hosts, TV commercials and church attitudes aren't spared by writer/director Denys Arcand (a scene played in various acting styles, including Method, is hilarious), and although the film may offend the very religious, everyone else should find it fascinating. (Closing night film: Sun/13 at 6 pm at the Kabuki, SF.)

— Z.J.

LIFE IS CHEAP

Chan is still missing, but this time Wayne Wang takes us to Hong Kong to look for him in color. Chan's only there spiritually, not in the script by co-director Spencer Nakasako, who stars as an Asian American going as a courier to see Hong Kong "before it disappears" when the Chinese take it back in 1997. He's supposed to deliver a briefcase to the Big Boss of a Triad gang, but gets involved with the Boss's mistress (Cora Miao) when he's forced to wait. This leads to a bit of *Pink Flamingos*-inspired revenge. Wang's style overwhelms the skeleton plot, but as in *Chan Is Missing*, the story is less important than the vignettes along the way. Wang preserves Hong Kong's inscrutability while giving us a rough, raunchy, graphic and ethnographic tour of a side of this city tourists hope never

to see. (Sat/12 at 9:30 pm at Pacific Film Archive, Berk.)

— S.W.

MAGICIANS IN THE SUN

This program includes two short documentaries on faraway cultures: Philip Haas's *The Giant Woman and the Lightning Man* and Werner Herzog's *Herdsmen of the Sun*. In the first, Haas observes several traditional ceremonies performed by two different sets of Australian aboriginal ground and body painters. Herzog's film follows the nomadic Wadaabe people of the southern Sahara in 1988, celebrating because their region had just experienced the best rains in 60 years. And while both films are interesting explorations of cultures we might call "exotic," it's often hard to gauge how much of an intrusion these anthropological studies are on their subjects.

Haas for the most part remains silent, letting the proceedings speak for themselves. (It's unfortunate, then, that when he does speak, in order to briefly explain the significance behind the rituals and symbols, his voice sounds so damn "American.") Herzog talks a lot more, though his German voice is somewhat amusing because it's so deliberately deadpan. Both documentaries are fascinating and beautiful to watch, and it's very likely they're as true to their subjects as any can be. We may laugh (without malice) at some of the antics like the ceremony where the Wodaabe men dress to impress the women, and their wild eyes, painted faces, colorful adornments and singing are like some *My Fair Lady* nightmare — yet I'm sure they'd laugh just as hard at *Saturday Night Fever*. Learning about people who are so very different can be enlightening, yet to sit and stare still feels uncomfortable. (Fri/11 at 6:30 pm and Sun/13 at 5 pm at the Kabuki, SF.)

— Kurt Wolff

MONSIEUR HIRE

With his waxy pallor and somber black suit, Michel Blanc looks more like a fossilized mortician than a tailor, a man by whom others are instinctively repelled. He never turns on his apartment lights, the better to lengthily observe, his expression unchanging, attractive neighbor-across-the-way Sandrine Bonnaire, dressed or undressed, and with or without her secret-sharing lover Luc Thuillier. Blanc's mien, in fact, is such that his neighbors constantly torment him, and he's even suspected by police inspector Andre Wilms of the recent murder of a young girl, simply because she lived near him. Then Bonnaire discovers the peeping Blanc and proceeds to play sexual games with him, to the extent that he declares himself and begs her to live with him in his house in Switzerland. The subsequence ironic and even moving twists are only a few of the many fascinations in Patrice Leconte's darkly disturbing film, in which Blanc is never less than mesmerizing. (Fri/11 at 7:30 pm at the Clay, SF.)

— Z.J.

MOTION AND EMOTION: THE FILMS OF WIM WENDERS

People who enjoy the work of the German director who says that "Rock'n'roll helped me to find my own identity" wouldn't

appreciate a long, dull lecture about him. Paul Joyce kept that in mind in putting together the most cleverly edited (by Tony Lawson) documentary since *The Thin Blue Line* for Britain's Channel Four. Two somber Germans handle the serious talk, while Wenders, Harry Dean Stanton, Robby Mueller, Dennis Hopper, Peter Falk, Ry Cooder and the irrepressible Sam Fuller regale us with anecdotes about (and clips from) *Kings of the Road*, *The American Friend*, *Hammiett*, *The State of Things*, *Paris, Texas* and *Wings of Desire*. You hear a little about Germany and its postwar cinema, and about Wenders' problems with women and Francis Coppola, but mostly you get interesting sketches of the filmmaker with, as he describes his "road movies," not a story but an itinerary. (Thurs/10 at 9:30 pm and Fri/11 at 3:15 pm at the Kabuki, SF.)

— S.W.

THE OWL'S LEGACY

Each episode of Chris Marker's 13-part (26 minutes each) series about Greek culture explores a different topic through the often-differing opinions of scholarly types, many of them Greeks in exile, who speak subtitled Greek or French. It's the kind of thing PBS would have grabbed up before it started trying to play down its intellectual image.

Part 7: Logomachy, or The Dialect of the Tribe — in many ways at the core of the series, this episode deals with *logos*, defined as "the language of thought" and the source of such words as logic and dialogue. Worshipers of Plato and Socrates have their say. One suggests that the rational discourse that is *logos* peaked with Plato, becoming irrational when rhetoric was added to the mix. As for Socrates — considered unbeatable in a war of words — someone calls him "a cosmic pain in the neck." If that sort of erudite banter interests you, you'll love all of *The Owl's Legacy*. (With episodes 8 and 9 on Sat/12 at 8:30 pm at the Kabuki, SF.)

— S.W.

RED LOB

Life is a game of water polo, and most of us never reach the goal. A heavy metaphorical burden sinks this Italian comedy that may have scored at home but has no way to travel from its swimming pool to the ocean, let alone across. Writer, director and coproducer Nanni Moretti stars as a communist, or perhaps as the Italian Communist Party. He's an ineffectual player in the water polo match at the film's center, partly because he doesn't know why he's there. An auto accident left him with partial amnesia. Memories float by in the course of the game, as people hound him with questions about the next day's election and his television appearance last Tuesday. The television at the poolside bar shows *Dr. Zhivago*, with its romantic scenes of young communist ideals. Outside of Italy, the few who understand the politics well enough to get the humor will probably be too serious to appreciate the satire. From the reaction at the press screening, you couldn't tell we were watching a comedy, so *Red Lob* was dead in the water. (Thurs/3 at 9:30 pm at Pacific Film Archive, Berk.)

— S.W.

A SHORT FILM ABOUT KILLING

In a fresh and fascinating retelling of a familiar tale, Krzysztof Kieslowski subtly reminds us that the Sixth Commandment applies to the state as well as to individuals. If you can stomach the graphic murder scene, thou shalt not miss it. This feature-length version of Episode Five of *Dekalog*, shot through a smoggy yellow filter, follows a taxi driver (Jan Tesarz), a man taking the bar exam (Krzysztof Globisz) and a young man wandering around town (Miroslaw Baka). It becomes increasingly apparent that they will be victim, attorney for the defense and killer, respectively. But it's not that simple. After being subjected to the most gruesome garrotting since Hitchcock's *Frenzy*, we move almost directly to death row for the film's final third. Only then do we learn anything about the murderer besides what little we have been able to observe. People on both sides of the fence about capital punishment will have to rethink their positions after this one. (Thurs/10 at 7:45 pm at the Kabuki, SF.)

— S.W.

THE STORY OF BOYS AND GIRLS

One of the first things you notice about Pupi Avati's 1989 Italian feature is the size of the cast. It's sure hard to keep all the faces and names straight, and just when you think you've got them figured out, the train pulls away and the film ends. Well, it's not a problem in fact, it's part of the film's charm. Being a comedy about an engagement celebration put on by the bride-to-be's large country family, you'd expect it'd be a confusing affair to attend. The groom-to-be's city family, used to "finer" clothes, food and accommodations, are guests for a day in the (hardly modest) country home that's gorgeously set on a country hillside. (These country folk may not be refined, but they're not peasants either.)

We're thus perfectly set up for all sorts of small, amusing culture clashes the zillion-course meal, which includes lots of wild game and odd sauces, has plenty of those moments. The story's full of involved soap-opera subplots; marriage spats, adulterous thoughts and deeds, budding romance and a man with a fatal disease living out his last glory days. The film's tensions are somewhat eased by magical scenes with the children, who confess to the priest about hearing angels' wings beating overhead. The overall mood is good-natured, and most of the spats are resolved by the film's end, with Avati leaving just enough mystery to keep us wondering — which makes the characters feel that much more alive. At times the film feels nostalgically like classic Italian neo-realism with a dash of Fellini, but there's a serene beauty, aided by the shimmering black-and-white photography, that's wasn't common to that bygone era. All in all, Avati seems a master at this kind of comedy, and has created a pleasant film that's sure to please most anyone. (Fri/11 at 7:15 pm and Sat/12 at 4:15 pm at the Kabuki, SF.)

— K.W.

SUPERSTAR

Looking back from these more conservative times, Chuck Workman seems determined

to make the "swinging '60s" look dull and unattractive. He's chosen a key figure of the period, Andy Warhol, as his subject, and interviewed — or found interviews with — the survivors among Warhol's intimates. He even talks to people at the Campbell Soup Company, a clever touch. While Warhol's work — generously sampled — retains its appeal for those to whom it appeals, it's discussed largely in business terms by several gallery owners, each of whom claims to have been first to recognize his talent. Famous for his rapid-fire montages of film clips, including the cinema history on this year's Oscars, Workman's feature debut is surprisingly uncreative. If you have any interest in Warhol, you've seen and heard most of it before, and if you don't, this biography isn't likely to stimulate your interest. (Sat/12 at 11 pm at the Castro, SF.)

— S.W.

THAT SUMMER OF WHITE ROSES

The scene's a sleepy Yugoslavian riverside resort in the last summer of WWII. Torn Conti's a simple, kind, illiterate lifeguard who's never once rescued anyone from drowning and, consequently, is the butt of local jokes. ("It's not my fault the beach is safe," he says defensively.) So when young widow Susan George and her son arrive, trying to escape the Germans, he takes them in, and for a while he's happy as he carves toys for the boy, learns George's history and inculcates them both with all the fascinating lore of the river, complete with the resident water devil and the Fairy Waters. Then he actually rescues someone, who, unfortunately, turns out to be the hated commandant of the nearby German garrison, and what was writer/director Rajko Grlic's charmingly offbeat, well-acted combination of English whimsy and Yugoslavian legend changes into a tragic journey to a land of no return. (Fri/11 at 1 pm at the Clay, SF; Sat/12 at 9 pm at the Kabuki, SF.)

— Z.J.

UNTAMA GIRU

If Shakespeare had been Japanese and done drugs he might have written this instead of *The Tempest* and *A Midsummer Night's Dream*. It has less in common with most Japanese cinema (writer/director Go Takamine says he is trying to create an *Okinawan* cinema) than with such early-'70s American drug movies as *Zachariah* or late-'80s Anglo-American drug movies as *Straight to Hell*. It takes place on Okinawa in 1969, when the islanders were torn between U.S. and Japanese rule or declaring independence. John Sayles guest-stars as the U.S. military leader, but the hero is Giru (Kaoru Kobayashi) who, falsely accused of arson, flees to Untama Forest and becomes the Robin Hood-like Untama-Giru. There's a lot of cohabiting and cavorting with pigs along the way, but even the action scenes are played very low-key, as if the cast were on Quaaludes. Unless there is a current movement for independence on Okinawa, the political message is dated, but with the context and the right drugs, you might enjoy this would-be romp. (Thurs/10 at 12:45 pm and Sun/13 at 6:15 pm at the Kabuki, SF; Fri/11 at 9 pm at Pacific Film Archive, Berk.)

— S.W.



PHOTO BY MARTY SOHL

Far left:
ODC artistic
director
Brenda Way:
"To be
successful
in modern
dance means
that you
manage to
sneak by."
Left: ODC
performing
"The Secret
House."

ODC STRUGGLES, GRACEFULLY

Despite a tough year, San Francisco's ODC is striking out in new directions

By Rita Felciano

IT'S BEEN a tough year for ODC San Francisco. And yet, you couldn't tell that from the fervor and spunk with which, on this exceptionally hot afternoon, the dancers attack the phrases in their newest work, *Bold Sally*, which premiere's during the company's annual home season at the Herbst Theatre (May 10th-13th). The only one who looks slightly under the weather is Brenda Way, the company's founder and artistic director. And it's not only because the temperature inside the studio is in the 80s. The burden of keeping a modern dance company afloat for almost 20 years, in addition to choreographing some 50 works, has taken its toll.

You wouldn't think that ODC had any problems. Well-respected, the company has for a long time attracted a young professional crowd who enjoys ODC's upbeat, energetic and virtuosic style of moving. An aura of self-confident well-being and healthy athletic activity has long been a part of ODC's image. The company tours regularly, most recently to the Soviet Union, a few months earlier to the Far East. It co-owns (with the Margaret Jenkins Dance Company) the New Performance Gallery, which it uses as rehearsal space during the day and rents out to a variety of performance companies at night. The company has a regular hometown season, and has been hired by such prestigious companies as the San Francisco Opera (for the Philip Glass opera *Satyagraha*). This summer, ODC will

dance in the Santa Fe Opera Festival.

Nevertheless, it has been tough. "To be successful in modern dance," says Way, "means that you manage to sneak by." It's not a problem unique to ODC, one of two modern San Francisco companies (the other being Margaret Jenkins) that manages to keep its dancers employed pretty much all year round. That is quite unusual. Audiences for modern dance remain limited, and across the country, attendance figures for all arts events are down. The toll it takes on artistic directors is tremendous, even for internationally well-known companies: Twyla Tharp recently merged her company with American Ballet Theatre, and a few years ago, Trisha Brown almost disbanded her company. Lar Lubovitch will let his dancers go — temporarily, one hopes — after the current tour. Murray Louis decided not to do a New York season because the costs were too prohibitive.

The problem, however, is particularly aggravating for San Francisco dancers. Even though this is an area with a great deal of dance activity, there is still not enough support here for dancers to make a living. "If I can't pay dancers a salary on a year-round basis, they cannot go to other pick-up jobs as they might in New York because there simply aren't any here. They would have to leave town."

The biggest drain on the company's resources, however, has been the October 17th earthquake. ODC's building on 17th Street suffered substantial damage and couldn't be rented out for several months. They

finally received their "green sticker" and opened again for business in March. "The damage meant a lot of lost income for us, and some of our traditional funding sources simply did not respond, as indeed they couldn't. I cannot argue with that." There is no bitterness in Way's talking, just a very clearheaded assessment of the realities of the day.

The same matter-of-factness also helps her evaluate her own work. The San Francisco Ballet Company this past year commissioned Way to choreograph *Krazy Kat*, a work for 14 dancers based on George Herriman's cartoon strip, with music by Jelly Roll Morton and sets by painter Wayne Thiebaud. A bold move on the ballet's part, it had all the ingredients for a major success story. It was not. And Way knows it. And she thinks she knows what went wrong.

"If I knew then [last summer — when she created the piece] what I know now," Way says, "I would have simplified the idea. Given the kind of schedule ballet dancers have, I gave them too much new material. But, of course, it is a great opportunity and you go for broke and I'm not sorry that I did." Way believes that the very clear spacing of the dancing was so under-rehearsed that the rigorous counterpoint between the story and the dancing did not have the "appropriate tautness."

There may have been other elements involved. Early in the process, Way had introduced sections of the work in a lecture demonstration at the New Performance Gallery, where she demonstrated how movements for her own

company could be translated to a ballet vocabulary. She designed the character of Krazy, for instance, onto ODC dancer and associate director KT Nelson, who then taught the part to the SF Ballet's Grace Maudell. It was a fascinating demonstration of differences between ballet and modern movement.

What also was very evident at that time was that, though Way herself choreographed the work, ODC was very much involved with its genesis. It might have been wise to include some of ODC's dancers in the actual performances; they might have given the work a focal point it simply never had a chance to develop.

What is sure is that the disappointment at the lack of success of *Krazy Kat* must have been shared by the ODC dancers who had been so intimately involved in opening up the movement vocabulary of their fellow dancers from the San Francisco Ballet.

Although Way might have been disappointed by the qualified success of *Krazy Kat*, ODC's fall appearance in the Soviet Union was a triumph. *Loose the Thread* (1988), which deals with the complicated romantic and other relationships of the Bloomsbury group of writers and artists was, much to ODC's surprise, loved by Russian audiences. According to Way, the audiences liked the work because they could perceive the narrative thread. "This is an extremely homophobic society, and at every performance, when the first same-sex duet came on, some people left. But the others, and there were between 3,000 and 4,000 persons at every concert, just loved it. Several people suggested that I set some Chekov."

Way had also taken to the U.S.S.R. *Laundry Cycle*, a funny look at romance in which a clothesline with various pieces of colorful garments plays a prominent part. "I thought they would enjoy the lightheartedness of it, but, in fact, they couldn't relate to it. They were very perplexed at what they considered the lack of seriousness."

Working on a stage as large as the Opera House and Zellerbach Hall, as she has recently done, and with more extensive production values than she has used in the past, brings Way its own challenges. It's the kind of stepping into a larger theatrical world that modern dancers have increasingly been attracted to in the last few years. Twyla Tharp and Trisha Brown most obviously come to mind.

Secret House, a commission from CalPerformances, premiered in Zellerbach Auditorium in early March, and receives its San Francisco premiere during the Herbst performances this weekend. It has an elaborate, elegant set by John Woodall, a score by Paul Dresher and a text and narration by dynamo Rinde Eckert (actor Bruce Williams, who recently appeared as The Master in the Magic Theater pro-

duction of *Jacques and His Master*, will replace Eckert at the May performances). In a major stage work like that, Way says, "the whole thing depends on balance [between the various elements — music, dance, sets, costumes, lights . . .] and you have not a clue, but not a clue, until you are actually on stage."

Others might shrink at the idea of not being in total control, but Way seems to relish this whole new world that is opening up. "I would love to work with painter Richard Diebenkorn. Or Tom Stoppard. I would love to do a full evening work. I would love to have time to delve into a subject at some depth." This would mean a big budget or the kind of commission that is all too rare in this country. "People here are very timid about commissions. They always wonder about whether a work will be liked or not. In France, for instance, they don't commission a work, they commission an artist — to allow him to continue to work."

In the meantime, Way is striking out in different directions on a more modest basis. *Bold Sally*, her newest endeavor, is a chamber-size work for one woman and three men — one in which she explores her own perky notions of romantic relationships. Set to a Vivaldi score (*Concerto in D Major, No. 11*), her first ever use of baroque music, she has also for the first time ever double-cast, with Mae Chesney and KT Nelson alternating the female lead. "My choreography comes so much out of individual dancers that I have always refused to double-cast. But it pulls your ideas out more concretely and it has been wonderful for the dancers, for once, to see the dance that they are actually in. There is a difference between the dance and the dancers."

In addition to *Bold Sally* and *Secret House*, ODC's Herbst series includes *The Yellow Wallpaper* and *No Secrets*.

Right after the Herbst season, ODC will set up camp in Santa Fe for ten weeks to perform in the Santa Fe Opera Festival. Associate Director Kimi Okada has been commissioned to choreograph Christophe Willibald Gluck's opera *Orfeo and Euridyce*. The work is an exciting prospect, but of almost equal importance to Way is the much needed financial boost. "This is a real lifesaver. Without it, I was afraid that I might have had to lay the company off." In the fall comes an engagement with the Los Angeles opera, a residency in San Diego and a commission for the Walker Art Center in Minneapolis. ODC may be squeaking by, but they'll survive just fine. ■

ODC performs at the Herbst Theatre Van Ness and McAllister, SF, Thurs/10 Sun/13. Tickets are available through BASS and STBS or by calling the Herbst Theatre, 552-3656.

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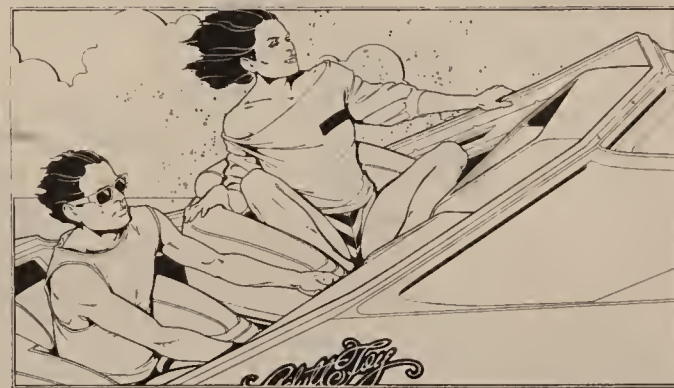
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In the merry old land of Oz: The Australian acrobats of Circus Oz appear in Berkeley May 9th through 11th.

WIZARDS OF OZ

Irreverence and cheekiness are the hallmarks of Australia's Circus Oz

By Misha Berson

THRILLS, CHILLS and spills are classic ingredients of circuses. General irreverence is not. Clowns are allowed to display a bad attitude, of course, but ringmasters? Jugglers? Contortionists? The guy on the flying trapeze? No way.

Except, that is, in Circus Oz. Every circus has its own personality, and this nimble, zany Australian aggregation has made high-spirited cheekiness one of its trademarks. This is the company that, in one memorable production number, sent a black-hooded death figure into the audience to forcibly recruit volunteers for oblivion. It says something about Oz's charm factor that people were happy to tag after him.

As anyone wise enough to catch its current run in Berkeley will quickly discover, Circus Oz also has plenty of great skill acts to ooh and aah over. Its ebullient young performers are masters at precision hoop diving, high-wire walking, gang bicycle riding, risky perching on high poles and other cool stuff you shouldn't try at home.

But it is the cheekiness — the sly wink-wink, nudge-nudge looks, the verbal jabs at politicians, the punchy rock music, the seedy little ringmaster named Happy that sets them apart from kinder, gentler new wave circuses. And that cheekiness, claims Circus Oz artistic director Tim Coldwell, has a lot to do with coming from Down Under.

"Australian culture tends to laugh at

itself a lot," explained Coldwell in a recent phone chat from London. "It's like this street term we have in Australian — larrikan. It means rowdiness, working-class irreverence. We just find it difficult to take what we do seriously. As soon as we start thinking about something, we start laughing about it."

Circus Oz has been passing on those laughs to kids and adults for the past 12 years. Founded and still based in Brisbane, Australia, it was born out of a merger of two smaller circuses. "Oz was theatrically more sophisticated than they were," remarked Coldwell, a founding member of the troupe. "We wanted it to be a genuine circus, only hipper. Right off, we appealed to a politically left-of-center, family audience, and also to the rock and rollers. Why? The attitude, the starlets, the music."

Though personnel has changed from year to year, Oz is still run cooperatively and still growing in popularity. According to Coldwell, the group now spends several months a year touring outside Australia, in addition to doing annual "home" seasons in Sydney and biannual ones in Brisbane. Though master teachers are brought in from China and other countries to teach new skills, Oz doesn't import outside acts or foreign "stars." All the Ozies are Australian; half are women, and all are circus generalists who crop up in an array of different acts.

The stand in Berkeley marks Oz's second string of appearances in the Bay Area. The first was a few years back at

the Palace of Fine Arts Theatre, as part of San Francisco's New Performance Festival. The group's current extravaganza, which runs at Zellerbach through May 12th, features mostly new acts, including an upside-down drumming routine (a variation on the hysterically funny upside-down detective bit Coldwell performed on the ceiling of the Palace of Fine Arts), a diving board/trampoline free-for-all, a gymnastic pyramid number coupled with an Oz version of lawn bowling and the shooting off of a human cannonball. (The program describes it, Pentagon-style, as "a human projectile being expelled by a military offensive weapon.")

For this tour abroad, Oz is getting a free ride from Qantas Airlines, one of its first business sponsors. But Tim Coldwell promises the group will stay cheeky in the face of corporate investment. "There hasn't been any question of us toeing any line," he remarked. "There'll always be a bit of an edge to what we do, even if it doesn't relate to any specific political issue. A lot of it's just a general irreverence, giving people the right to question things and make up their own minds. That's our biggest statement."

Circus Oz performs Wed/9-Fri/11 at 8pm and Sat/12 at 2 and 8pm at Zellerbach Auditorium, UC Berkeley, Telegraph and Bancroft, Berk. Tickets are \$10.50-\$18; half-price tickets are available for children under 12 at the Sat/12 matinee. For reservations and information, call 642-9988.

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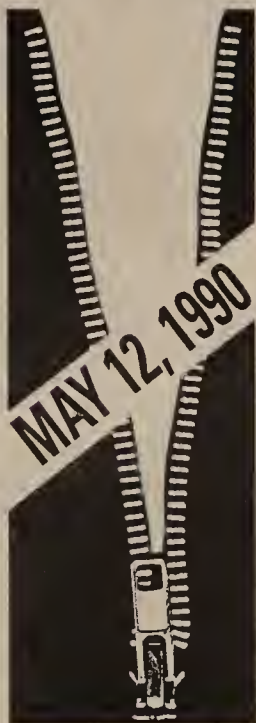
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ASK ISADORA

ANYTHING'S POSSIBLE

By Isadora Alman

Q: I recently became sexually involved with a man I've known casually for two months. It's my pattern to become involved very shortly after I meet a man, have an intense sexual affair, and then it's over. I always end up feeling bad about myself and I want to change this pattern. I like this new man very much, but I feel I started sex with him before I was emotionally ready for it. My new idea is to put the sex on hold for a few months and to try

Any arrangement about sexual conduct (or anything else) is possible if the parties involved agree to it.

to get to know each other in a different way. Do you think this plan sounds crazy? Is it possible to be non-sexual friends after you've been sexual? If he doesn't want to do it, does it mean I should drop him or that he was with me just for the sex? Am I unrealistic?

A: Any arrangement about sexual conduct (or anything else) is possible if the parties involved agree to it. He may be shocked, outraged, annoyed, amused or relieved about your proposal, all of the above or none of them. There's always risk in asking for what you want — the risk that you might not get it and the risk that you might. Both alternatives will undoubtedly have their down side. Rather than ask for something you don't sound all that sure is possible to attain, discuss your feelings with him and hear his. You can then make a decision about how you want to proceed with this relationship, based on what appears to be possible. Framing any decision you both come to as "For now, we will..." helps to keep it all open to further negotiations.

Q: My girlfriend and I enjoy an active sex life. However, she recently told me she was sexually abused as a child by a relative. As a result of this trauma she cannot have an orgasm while with another person. She can when she masturbates, but she has to think of abusive thoughts. I understand that healing from child sexual abuse takes patience, and special attention from both of us. She has a counselor, but is there anything I can do to help her heal sexually? Her not being able to have an orgasm with me is very frustrating for both of us. She feels incomplete, I feel incompetent.

A: As you said, for your girlfriend to come to terms with her trauma may take time. Meanwhile, if she is willing, you might encourage her to masturbate to orgasm while you

hold her or lie quietly nearby as a bridge between solitary and partnered orgasms. Perhaps she would allow you to join her in a few sessions with her therapist, where you can address what is happening to you as a couple. If not, perhaps her therapist might recommend someone who is experienced in sexual matters and in couples counseling. There may not be any immediate changes in your girlfriend's behavior from a few brief couple-counseling sessions, but they might work wonders regarding changes in your unhappy feelings.

Q: Until the start of my current relationship I was celibate for more than six months; not so my new boyfriend. When he tried to go down on me I said "Uh uh, not safe sex." But in fact if I were to test HIV-negative, and as long as he doesn't bite, would cunnilingus be any more dangerous than deep kissing, which we already do without protection?

A: Let's hope he doesn't bite, regardless of anyone's HIV status! The most likely potential virus transmitter here is your vaginal secretions, not his saliva. The AIDS Foundation lists deep kissing as "probably safe." If you both would like cunnilingus to be part of your repertoire without waiting another six months for your test results, use a barrier between your genitals and his mouth. Latex squares called dental dams are available at sex shops, some drugstores and through dentists, or in a pinch try kitchen plastic wrap.

Q: Do you ever hear of any complaints from women who, after about one hour's worth of sexual activity, find that the vagina has expanded or stretched to the point of being too big, causing a loss of friction and inhibiting further arousal for the male? Sometimes I'm afraid I'm too wet and the penis is sliding in and out without feeling any sensation. I'd like to be informed as to how to either prevent my vaginal walls from becoming "too excited" or what I can do to "tighten up my act."

A: If they're enjoying the proceedings, I seldom hear from women complaining about anything after an hour's worth of sexual activity. I often say that communication is the best lubrication, but it can also work in reverse. There's a person in charge of your vaginal walls, and presumably one in charge of the penis going in and out. If you feel too wet, interrupt the activities for a moment by saying you want to towel dry, and then do; one can be kept handy at bedside. If you're afraid your partner isn't enjoying intercourse, ask "Shall we stop a moment while I dry off?" or discuss your fears at another time outside of bed. Some people really enjoy that slippery swollen feeling of lots and lots of lubrication. ■

Relationship counselor Isadora Alman, MA, MFCC, conducts her private practice in San Francisco. Readers' questions for this regular column can be sent to her c/o Bay Guardian, 2700 19th St., SF 94110.

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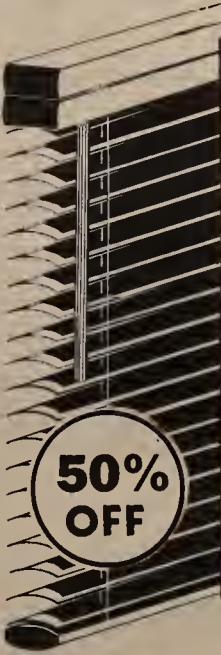
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ADVERTISING

THE PRICE OF FREEDOM

By Leslie Savan

THE VERNACULAR of East-West freedom continues to evolve, coddling and cooing us into a braver, newer world. Just two weeks before General Electric's annual stockholders' meeting, at which angry boycotters confronted the company for its massive role in nuclear-weapons production, GE brought out a new corporate image spot. Like the GE slogan "We Bring the Good Things to Life," the premise is so brazen that it begs our cynicism. But, damn, if those production values — the very showcase of capitalism — don't seduce.

In a kind of adult version of McDonald's Moscow ad with its theme of "Food, Folks, and Fun," GE dazzles us with "Lights, Love, and Liberty." We're in Budapest, Hungary. Everywhere are smiling people and lit candles. And lights, from street lamps to theatrical floods. They shine on the Danube, on a glorious ballet; they explode with every note of Liszt's "Hungarian Rhapsody." Elegant women and craggy old men let go a litany of phrases that, while perfectly liminal, subliminally echo our own most intimate hopes: "Everything is changing. It's wonderful!" "It's a miracle! I'm so happy." "It's like a dream, a beautiful dream." And from an old woman, "I feel young again!" In other words, the good things.

The voice-over explains from whence good things come: "There's a new light shining over Eastern Europe. And in this spirit, GE has entered into a historic partnership with a company called Tungram, Hungary's leading lighting company." Board-member types shake hands over a conference table. "At GE, we're proud to play even a small part in helping the Hungarian people build what promises to be a truly brilliant future." On that humble note, a rousing finale builds, Liszt segues into GE's jingle, and hundreds of Hungarians raise their candles in a grand salute — not to their hard-won freedom but to the conquering sponsor.

Those candles make a thousand points. They say, "lighten up." They align our new Hungarian friends with a private-sector volunteerism (if not also with President Bush's predecessor, former GE spokesman Ronald Reagan). The wax also serves as a primitive counterpoint to all those West-Is-Best bulbs — a sly suggestion as to just how these Hungarians would be reading their Wall Street Journals if GE wasn't there lighting the way.

In fact, other than the lighting systems, there's hardly a modern reference in the 60 seconds. Ladies in floor-length gowns strolling gilded theater lobbies, folks high-stepping in native costume — this is ye olde Hungary, a lush, pre-commie one tainted with royalty. Medievalish maybe, not in the ethnocentric, superstitious way, but in an exotic, fairy-tale vein: New Traditionalism spun out to a geopolitical scale.

Almost as misleading is the ad's

casual description of Tungram as "Hungary's leading lighting company" — it's Hungary's *only* lighting company. Last fall, GE bought half its stock plus one share, giving it controlling interest.

Though expanding rapidly all over Western Europe, GE is an odd one to pocket coins behind the Iron Curtain. "They're making profits off both ends — lobbying for a defense budget to maintain the cold war, and benefiting from the thaw in the cold war," says Nancy Cole, executive director of INFAC, the nonprofit group that since 1986 has led the boycott of GE. The company racks up a long list of nuke don'ts: It makes the neutron triggers for every U.S. nuclear bomb. It plays major roles in the development of the Stealth bomber, Stars Wars and many other nuclear systems. "The taxpayer money grossed by GE for nuclear weapons work from 1984 to 1988 came to \$18.3 billion," says Cole. GE has also left several radioactive sites in its wake and has been convicted of fraud involving government contracts.

INFAC has convinced some chain stores to stock alternative brands of light bulbs (until recently, Target sold GE exclusively). The boycott has cost GE at least \$60 million in lost sales, INFAC claims. A GE spokesman would only say, "Sales and market share of all the products they have targeted have increased since the boycott."

While GE has brought freedom to Eastern Europe, Kentucky Fried Chicken is bringing East Euros *here* to foster a much more important freedom: the freedom to eat cholesterol.

A hefty *babushka* is immigrating to the U.S. to join her slimmer family — who immediately haul her off to a mall. Her eyes pop out, she trashes her old-lady shoes for some Reeboks. But she doesn't quite get this freedom thing until she faces the KFC counter and orders her first bucketful. "For Leeza Venashenko, this is a very big day," intones the voice-over. As she chomps in to a drumstick, he brings it home: "Today Leeza Venashenko is getting her first taste of America."

With McDonald's pecking at its chicken business, KFC actually aired a funny spot a few months ago. Ronald McDonald is grilled by congressmen, who demand to know what he can offer in the way of chicken that KFC doesn't already provide. "Toys," he says, "toys." Many people thought that spot was awfully mean to a national institution; it faded away. So KFC came up with the politically safe *babushka* ad, one that conceivably could help it boost drooping sales as Stairmaster America shuns fried foods. Deprived for so long, our Russian grandmother appreciates the grease — who are we to turn our noses up?

We're starting to see how corporate America is packaging the fall of communism in ever more subtle wrappings. It's presented not just as the validation of capitalism, but the people of the bloc also serve as role models for us — in their cute, pathetic little way, of course. They are at the vanguard of a mega-New Traditionalism that better il-

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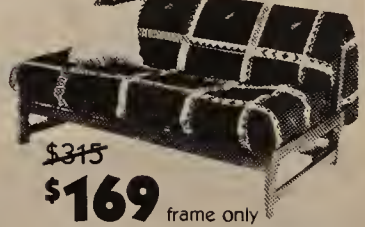
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Leslie Savan's column appears in the Village Voice.

continued page 39

Dining Out

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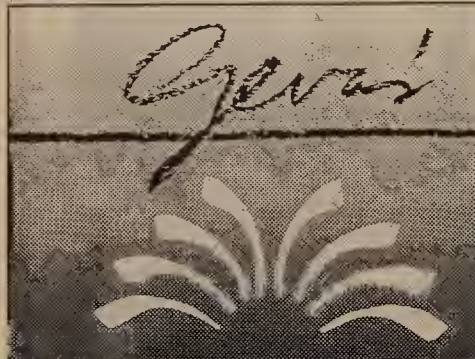
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Superlist No. 487: Brewery tours

It's getting hard to keep up. Brewpubs are sprouting up on street corners everywhere, microbreweries are growing into megabreweries and everyone's an expert. It might be time to get the facts on how it's made.

It all started in 1982, when Assemblyman Tom Bates introduced legislation allowing breweries to sell beer on their premises. Pulling up to a bar and ordering a draft just hasn't been the same since. So if you really want to know how to appreciate and describe the beer you've been drinking, the following directory sends you to the sources, where you can observe firsthand just what goes into the brews and how it's processed. Most places manufacture ales, lagers and stouts. Non-alcoholic beer is seldom available, as the equipment is specialized and expensive. Most of the microbreweries and brewpubs around town are happy to show you around when they have the time, but because group tours are more involved, you should call ahead to reserve a time.

Anchor Brewing Company Employees at this well-known San Francisco brewery consider Anchor to be a specialty brewery. They are happy to offer tours, but due to tremendous popularity, you should try to call at least three weeks ahead of time. Tours include tasting and a question-and-answer period. They offer one tour a day, Mon.-Fri. 1705 Mariposa, SF, 863-8350.

Anheuser-Busch This one is different. The only bona fide Great Lakes-style brewing giant to be found in the Bay Area is also the only place offering free buttons at the end of their tour. O'Douls, a non-alcoholic variety, is the newest addition to the home of Budweiser, Michelob and other American classics. The tour lasts a little less than two hours, and involves a look around the plant, a historical film and a taste of whatever's fresh. Tours are offered daily at 10 am and 2 pm, and appointments are required. Interstate 80, Fairfield, (707) 429-2000, ext. 219.

Bay Brewing When Devil Mountain outgrew its Walnut Creek facilities, the brewing moved to Benicia. Head toward the Delta, and you'll find vats of Gail's Pale Ale, Railroad Ale and Devil's Brew Porter. Although the bulk of their beer is sold in kegs, bottled beer — Bay's newest enterprise — has taken off. Tours are available beginning in June, call ahead to set up an appointment. The pub remains in Walnut Creek, but the brewery offers a sip of whatever's available. No set hours. Brewery: 2283 Camel Road, Benicia, (707) 747-6961. Pub: 850 South Broadway, Walnut Creek, 935-2337.

Bliss Brewery Started by Buffalo Bill Owens, this aesthetically avant-

garde pub is under new management and has some intriguing innovations on its agenda. Rather than concentrating on refining a core group, the brewers have chosen to explore a range of California-style beers. Upcoming creations include a honey-basil lager, a milk chocolate stout and a naturally carbonated homemade soda. Come in and ask a bartender for a taste or a quick tour. 2598 Telegraph, Berk., 841-7734.

Buffalo Bill's Brewmaster Bill Owens opened this one in September of 1983, making it the first brewpub in the Bay Area. It offers three house drafts, as well as six other selections. Brewing happens on Mondays, so it's a good day for a tour. Call ahead if you have a group or if you want to come before the doors open at 11:30 am. 1082 B St., Hayward, 886-9823.

Emery Pub Last April, Emeryville City Councilman Ken Bukowski opened this pub. His offerings include three regular beers and a brewmaster special. For \$3.75, you can sample all four. He doesn't bottle it yet, but is considering it. Tours by appointment, or if the brewmaster is on the premises. 5800 Shellmound, Emeryville, 653-0444.

Golden Pacific/Thousand Oaks Brewery Golden Pacific had the space and equipment, Thousand Oaks had the brands and capital, so these two breweries merged late last year. And according to David Harndin, they can't make enough beer. There are six varieties, offered in both bottles and kegs. Call weekdays to set up an appointment for a tour, an explanation and a taste. 5515 Doyle, Emeryville, 547-8270.

J and L Brewing Co. Jim Hyde, homebrewer/winemaker/the guy behind J and L, believes in his

product. According to him, a beer can be molded to match the quality and complexity of a fine white wine. Using only aromatic hops, Hyde brews a modification of the German weiss (summer) beer, and a traditional ale he compares to a fine Canadian beer. The beer is available in 12-ounce, long-neck, finished-topped bottles. Call ahead to schedule a fact-filled tour. 1945 F. Francisco, San Rafael, 459-4846.

The Lind Brewing Co. The smallest brewery in the Bay Area, this one-man operation produces four varieties of beer, including Drake's Ale, an English-style best bitter. Available only on tap, you'll have to visit a pub to find it. Call for an appointment and find out all about it. 1933 Davis, San Leandro, 562-0866.

Marlin Brewing Company At any time brewers are producing four or five varieties from a repertoire of 14 rotating drafts. You'll find Mount Tam Pale Ale in bottles, and a bevy of five new labels coming in June. Come by after 11:30 am and a manager will show you around. 1809 Larkspur Landing Circle, Larkspur, 461-4677.

Mendocino Brewing Company It's California's first microbrewery and the home of Red Tail Ale. Besides amber, pale and stout ales, Mendocino brews a holiday special every season. The Tavern Restaurant offers free beer tasting. Tours are available Mon.-Fri., except during bottling. Call to reserve a time. Look for a sign saying Hopland Brewery, 13351 South Highway 101, Hopland, (707) 744-1015.

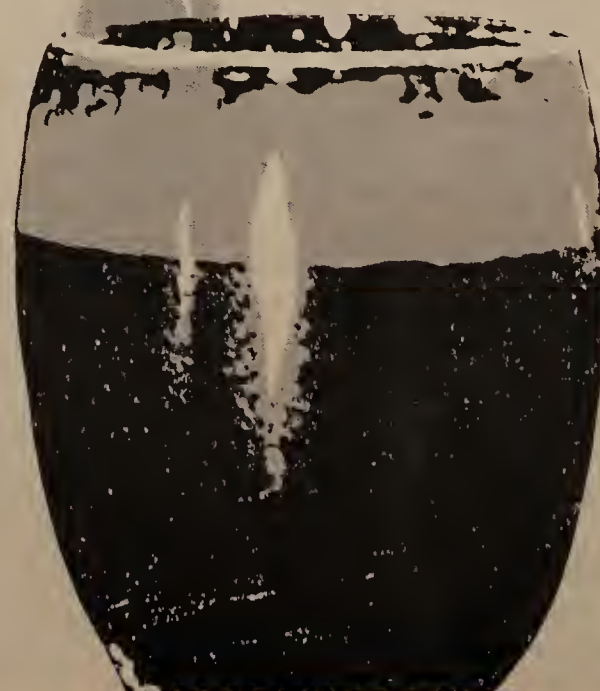
Pacific Coast Brewing Company You can find some of the more obscure labels at this brewpub, as well as PCBC's own award-winning drafts. And don't ask how, but PCBC managed to create a beer garden out of an Oakland parking lot. Tours by appointment or walk-in. 906 Washington, Oakl., 836-2739.

SF Brewing Company You'll find Albatross and Emperor Norton Lager waiting for you on tap, as well as in bottles at selected stores. Drinking anytime, tours by appointment. Brewpub open Mon.-Wed., 11:30 am-12:30 am; Thurs. and Fri., 11:30 am-1:30 am. 155 Columbus, SF, 434-3344.

Sierra Nevada This year the brewery will produce 28,000 barrels, pulling it out of the microbrewery category. The latest addition is a pale bock, a seasonal blond lager. Tours run Tues.-Fri. at 2:30 pm; Sat., noon-3 pm. There's no tasting at the plant, but a pub on site carries all that SN makes. 1075 E. 20th St., Chico, (916) 893-3520.

Triple Rock Brewery Triple Rock's been making pale, Red Rock and Black Rock ales since 1986, and it always features a special brew. Call to schedule tours at least a week in advance. Weekdays, 9 am-5 pm. 1920 Shattuck, Berk., 843-2739. (5/9/90)

— Valerie Categrari



GUARDIAN GRAPHIC BY STEPHEN FALEY



Turning up the heat: Manager Vitra Peake flames an order of Hoe Mok Talay.

DINING

THAI TAVERN

Bangkok Express combines a neighborhood pub with excellent Thai food

By Janet Hazen

THERE AREN'T many Thai restaurants that take up the back room of a neighborhood tavern, and there certainly aren't any that have a big-screen TV. Bangkok Express is one of those successful businesses that melds with the existing atmosphere of a neighborhood and provides services in keeping with the needs and wants of local patrons. The bar is casual and friendly, and the bar person pours a mighty potent cocktail for a very reasonable price. For the most part, the cuisine at Bangkok Express is just wonderful, too — some of the best Thai food I've enjoyed in San Francisco, or in Thailand, for that matter.

ized" drinking establishment, and one that draws from the neighborhood, the bar never gets rowdy, and never intrudes on the quiet and gracious mood in the dining room. The great thing is that, if you're sitting at the bar gabbing with friends or watching sports on TV, you can still enjoy the healthy, satisfying food served in the restaurant. I like the combination of the two, and I like having the option of having a cocktail before dinner once in a while.

Tod Mon Vegetable (\$5.25), described as assorted vegetables mixed with glass noodles and "fried to a golden brown," was actually four greaseless, golden-brown vegetable fritters. They were excellent served with the sweet-hot cucumber salad. Po Pia Sod (\$5.25), the traditional Thai crepe filled with bean sprouts, cucumber, prawns, barbecued pork, silver noodles and bean curd, was flat and uninteresting. The garnish of American yellow mustard combined with the classic tamarind sauce wasn't uninteresting, though — it was just plain strange. Where did this yellow stripe come from, and why?

Janet Hazen, a graduate of hotel/restaurant school and formerly a chef at Greens restaurant, is currently a freelance writer, cooking instructor and food consultant. She is the author of *Glories of the Vegetarian Table* and *The Sophisticated Sandwich* (Aris, Addison-Wesley). She is working on a wild game cookbook for Chronicle Books.

Sate beef (\$5.25), served with the traditional cucumber salad and thick, spicy and very deeply flavored curry peanut sauce, was one of the best I've had. The marinated and grilled beef was as tender as could be, and I almost hated to add a new flavor to it, but the peanut sauce turned out to be just as irresistible.

Koong Kra Bok (\$4.95), marinated prawns wrapped in rice papers and deep-fried, is served with a thick sweet-and-sour sauce. The slender, golden-brown tidbits are light, simple and fun to eat. Pad Thai noodles (\$5.25), one of

Several specials are offered each evening, so we tried Combination Seafood with Asparagus (\$7.95). Squid, prawns, fish, scallops and asparagus served with a thin, spicy, red-colored sauce was generous in portion and perfectly cooked.

The Chicken Pra Ram (\$6.25), tender white meat in a thick and hot curry peanut sauce, served on a bed of sauteed bright green spinach, was rich, filling and just delicious. This dish exemplifies the balance and sensitivity of Thai cuisine.

Service at Bangkok Express is typically gracious, friendly and smooth. Stop here for a Thai beer, decent and reasonably priced wine by the glass or a cocktail, plus some terrific food; don't leave this neighborhood spot to the locals only!

Bangkok Express, 907 Irving, SF, 681-1288. Restaurant: Daily, 11 am-10 pm. Bar: Daily, 11 am-midnight. Visa, MasterCard, American Express. Reservations accepted. Non-smoking section. Wheelchair accessible.

There aren't many Thai restaurants that have a big-screen TV.

my favorite noodle dishes, was very good — generous and cooked with a light touch.

The roast duck served in a red curry sauce with pineapple, tomatoes and basil (\$6.50) was robust, balanced and very saucy. I wish there had been more duck, but what there was of it, served in a rich coconut-based sauce, was extremely tender and flavorful.

On the other end of the flavor spectrum is Moo Pak King (\$5.25). This lean and bright-tasting pork dish combined fork-tender slices of pork, shreds of ginger, onions, dried mushrooms and plenty of garlic. It was perfect with our other selections.

I really like Thai salads because they combine fresh, crisp ingredients with small portions of meat, chicken or fish, and are usually dressed in tart, chili-spiked vinaigrettes. Yum Plaa Muk (\$4.95) is the perfect example of such a salad. Tender squid, onions, mint leaves and just the right amount of ginger and chilies make this dish flavorful and very lean.

FREEDOM

continued from page 37

illuminates the spiritual significance of ours. As they yearn to return to their happier, if sometimes benighted, ways, we yearn to return to our Donna Reed America.

KFC's ad is also all in the family. PepsiCo, which owns KFC and Pizza Hut, is moving big into the Soviet Union. It recently doubled its Russian soda distribution in a \$3 billion-worth deal — which also includes the opening of two Moscow Pizza Huts, in direct competition with McDonald's, which, by the way, serves only Coke.

As McDonald's, PepsiCo, Coca-Cola, GE and other giant advertisers make us feel good about ourselves, they are balkanizing Eastern Europe: the East bloc replaced by the corporate blocs. Composed of consonant-crazed countries, the new bloc will one day spell freedom "GEKFCMcD."

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Hi A Chef 鴻運

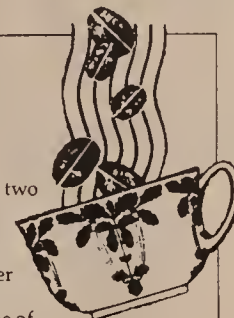
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How good are the beans? All "gourmet" roasters use only Arabica beans, but even shipments from the same country with the same grade can be very different. The coffee buyer's vigilance is the barrier between you and bad coffee.

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MICRO FILMS

By Zena Jones

The Guests of Hotel Astoria

Istanbul's little Hotel Astoria harbors Iranian refugees. Enter a young couple, apparently very much in love, who are hoping to go to Holland where they have relatives. So it's a little unexpected, when the husband's away for a couple of days, that his apparently-can't-have-children wife succumbs to a handsome engineer's suggestion that she come up and see his, um, balcony sometime. Later, after a few frightening police-inspired moments, the couple discovers that bribery solves most problems, and they seek political asylum in the Netherlands, where the wife's indiscretion gets them sent back to Istanbul with the discovery she's pregnant. She manages to get to America to have her baby, but by this time she's long lost our sympathy. Much more moving in Reza Alamehzadeh's film is an older couple whose children have been arrested, and they're forever stranded, unable to go back to Iran or anywhere else. That aside, didn't *Casablanca* cover this sort of situation a bit better? (Opera Plaza, SF)



Two "Guests of Hotel Astoria."

Q&A

Writer/director Sidney Lumet may raise a lot of questions about racism, but he's excessively short on answering them. First, we see legendary New York Irish police lieutenant Nick Nolte shoot a Hispanic hood in cold blood, then hear him tell a "funny" story about throwing an Italian gangster out of a window, while giving a chilling impersonation of a man glorying in many kinds of hell. Next, earnest young assistant D.A. Timothy Hutton's Puerto Rican ex-girlfriend tells him she left because of his reaction to her father's being black, and now she's with too-good-to-be-true Puerto Rican drug dealer Armand Assante, who's memorable nonetheless. Hutton's Q&A (the official record) investigation of Nolte's nefariousness involves the Mafia, the ethnically mixed police and their loaded-with-ethnic-slurs dialogue, but it's so clichéd as to be utterly unconvincing, and one mostly remembers Nolte's personification of a man to whom racism's simply a six-letter word. (Galaxy, SF; UA, Berk; Cent., Oakl)

THRILLA ON MANILA

A RUSTLING of Leaves: Inside the Philippine Revolution is a documentary produced and directed by Vancouver, B.C. filmmaker Nettie Wild. As the title says, the film takes us "inside" the country's complex political situation for an up-to-date examination. Wild gained permission to film inside the camps of the New People's Army, the illegal leftist revolutionaries holed up in the jungle, but to better understand their position, she also spent time with their opponents. On one side there's the legal leftists, including New People's Army founder Kumander Dante, a former political prisoner who's now a legal political candidate wanting reform *without* violence. On the other side, the country's right wing is represented here mostly by Jun Pala, a radio DJ/announcer who's the public voice of the Anti-Communist Crusade. A fanatic who looks up to Goebbels and Hitler for their Nazi propaganda techniques, Pala (easily the character here with the best lines) helps bring the reality home that all's not rosy for Aquino's government. What you walk away with is a much more intricate picture of the political situation in the Philippines than what's been played up in America's mainstream media.

With funding partially from Channel Four in Britain, Wild shot *Leaves* on location over an eight-month period in 1987. Throughout the last ten years, Wild has worked on various political and social theater productions as well as both dramatic and documentary film and video productions. She's only previously directed one documentary — *Right to Fight*, a video about affordable housing — but from *Leaves's* opening moments amidst a group of workers cutting sugar cane, it's apparent Wild knows how to draw us in and keep us. Though at one hour and 52 minutes the film's long for a documentary of this nature (at least PBS and other key distribution sources think so, Wild says — but that's a different story), it's shot and edited with the eye of someone who understands that, to offer information by way of a film, that film's got to be presented in an active, engaging manner.

A Rustling of Leaves premieres Fri./11 at 7:30 pm, with Wild and Father Ed De La Torre (one of the film's key characters) in person, at the Roxie (3117 16th St., SF), and continues May 12th-17th at 7 and 9:30 pm, with Sat.-Sun. matinees at 3:30 pm. It then plays May 18th-20th at the Tiburon Playhouse, and May 21st at the UC Theatre in Berkeley.

— Kurt Wolff



LOOKING AT LOVE

HERE'S A world of difference between the morbid prurience of the "AIDS — The Climax of Death!" poster (a pink-condomed penis doing double-duty for the "I" in AIDS adds unintended hilarity) from the West Indies and a West German series of posters where Bruce Weber-esque models pose in *flagrante delicto* — but both of them represent efforts by groups using posters to put forth a particular response to the AIDS epidemic.

These two posters, along with roughly 200 others, are part of the Visual AIDS II show of international AIDS posters currently on view through July 8th at the Friends of Photography's Ansel Adams Center (250 Fourth St., SF). From scare tactics to soft porn to "Condoman!" posters, the show's contents never fail to outrage, horrify, amuse or turn on.

Visual AIDS II is curated by Jim Miller, the executive director of the Center for AIDS Documentation, Research and Education at the University of Western Ontario in Canada. Miller's insightful, and often hilarious, commentary on the posters is collected in a binder in the center of the room, at the imaginary intersection of the "Desire/Defiance" and "Death/Defence" axes along which the show's material is organized.

Posters, because of their street-level immediacy, are telling in what they reveal of the prejudices, fears and social/political agendas behind them. Contrasted with a poster from Canada that shows two men engaging in oral sex with the word "Suck!" blazoned across the image, what are we to make of the U.S. Center for Disease Control's poster series, which is careful to show individuals and families from different walks of

life, all making the healthy choice to use condoms or stay in monogamous relationships, but neglects to include a gay couple?

Visual AIDS II is an eye-opening look at the war of images being fought among the confusion and turmoil of the late '80s and early '90s. For an American viewer, the U.S. government's attempts to educate people while not officially "recognizing" key segments of its population provides an educational contrast, to say the least, with a poster from an Ohio gallery, where the printed slogan "Silence = Death" blurs until it finally metamorphoses into "Action = Life."

The Ansel Adams Center's hours are Tues.-Sun., 11 am-6 pm. In addition, curator James Miller presents a gallery talk on June 24th and a lecture on June 26th. Call 495-7000 for more information.

— Heather Mackey



A member of the guerrilla New People's Army in the Philippines (top); John Tamblin's "Get It On" (left), part of Visual AIDS II.

AIDS & THE ARTS SEMINAR, AIDS COMMITTEE OF LONDON AND FACULTY OF ARTS, UNIVERSITY OF WESTERN ONTARIO

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ART



Berlin decadence: Ernst Ludwig Kirchner's *Street with Coquette in Red*.

ART FROM TURBULENT TIMES

By Harry Roche

FOR THE next few months, visitors to the California Palace of the Legion of Honor have a unique opportunity to view 34 German expressionist paintings from the famed Thyssen-Bornemisza collection of Lugano, Switzerland, generally acknowledged to be one of the finest private art collections in the world.

Long renowned for its wealth of Old Master paintings, 20th-century art was virtually nonexistent in the Thyssen-Bornemisza holdings until 1960, when the present baron, Hans Heinrich Thyssen-Bornemisza, purchased a little watercolor by Emil Nolde. The Baron recalls that, "My father had always brainwashed me that 20th-century art was of little interest. For a long time I believed him, and for 15 years after his death I bought solely Old Master paintings."

This cross-section from the Baron's treasures at the Legion of Honor's "Expressionism and Modern German Painting from the Thyssen-Bornemisza Collection" is basically a small-scale survey that presents a fairly balanced account of the major movements and figures that sprang up in Germany between 1907 and 1936.

Included are representative works by members of The Bridge (Ernst Ludwig Kirchner, Erich Heckel, Max Pechstein, Karl-Schmidt Rotluff), The Blue Rider (Wassily Kandinsky, Franz Marc, Paul Klee), New Objectivity (Otto Dix, George Grosz) and The Bauhaus, as well as paintings from a number of stalwart individuals like Max Beckmann and Emil Nolde, who are labeled "Independent Expressionists" here because they were never really affiliated with any of the groups mentioned above (though these cohesive-sounding collectives themselves were actually loose-knit associations of artists rather than full-fledged schools or styles).

By far the most talented of The Bridge artists, Ernst Ludwig Kirchner, is represented by five paintings from various junctures in his career. The earliest one, *Doris with Ruffled High Collar*, bears the unmistakable influence of Van Gogh. (Emile Nolde once quipped "[The Bridge artists] should call themselves the Van Goghians.") Although the sulfurous pinks, greens and blues making up Doris's face also recall contemporary fauvist portraits by Matisse or Vlaminck, the turbulent background is an unbridled homage to the Dutch master. A maelstrom of motion and emotion, swirling coils of unctuous olive greens, canary yellows and parasol pinks are played off the stoic calm of Doris's face and the shock of her blood red/jet black hair. As with most expressionist paintings, here the subject matter becomes a vehicle for the artist's emotions.

Best known for his angst-ridden street scenes dating from roughly 1913 to 1917, after he left Dresden and took up residence in Berlin, Kirchner captured Berlin's decadent milieu in numerous portraits of the city's demimonde — prostitutes, cabaret singers and assorted outcasts on the edge of respectable society — as well as presenting a cumulative document of a bourgeois society on the brink of collapse as World War I raged in the background. Unfortunately, *Street with Coquette in Red* (1914-25) would hardly qualify as one of Kirchner's greatest achievements. Most of Kirchner's paintings from this period are characterized by a nervous, spiky brush stroke that *Time* magazine art critic Robert Hughes has likened to "cocaine nerves." In *Street with Coquette in Red*, however, the flaccid, runny skeins of paint come closer to a watered-down Edvard Munch. The reason for the painting's lackluster appearance may be twofold: Not only could it stand a cleaning, but Kirchner repainted major portions of it after re-

covering from a nervous breakdown.

A far more riveting example of Kirchner's Berlin street scenes can be seen in *Curving Bay* (1913). Here, everything bristles with an electric tension — trees, grass, sky, clouds all stand on end as though zapped by lightning.

Whereas Kirchner and the other Bridge artists documented their zeitgeist, the Blue Rider painters hoped to create a universal art whose spiritual message could be conveyed largely through the abstract means of line, form and color. In what may be the standout of the entire exhibit, the scorching colors of Wassily Kandinsky's *The Church of St. Ludwig in Munich* (1908) make it practically leap off the wall. Executed in a style that might be dubbed "spiritualized neoimpressionism," the overall effect is akin to glowing stained-glass. Here, worshippers, archways and liturgical accoutrements are dashed off in artistic shorthand — dabs and dashes of pure color connote faces and heads, a few diagonal hatchings a body.

In his famous treatise, *Concerning the Spiritual in Art*, Kandinsky elaborated on his belief that different colors correspond to specific emotional states (blue being the most spiritual hue). A few years later, Kandinsky's art teetered on the brink of total abstraction (*Painting with Three Spots*, 1914, is a first-rate example). And while the magical aura surrounding *The Church of St. Ludwig in Munich* owes something to the Russian fairy tales that figured so prominently in his earlier paintings, this work also points the way to where his art was headed.

While Kandinsky is well-served by his three paintings in the Thyssen-Bornemisza collection, it's a shame that the Blue Rider's other prominent figure, Franz Marc, is represented by just a single painting — *The Dream* (1912).

The bulk of Marc's oeuvre consists of painted fables that appear as abstract pastorals executed with a prismatic palette. During his brief life (he was killed in action in World War I), Marc felt that human beings were corrupt, that only the animals remained spiritually pure, so he devoted himself to painting an animal's-eye view of the world. Often quite effective, Marc gave tangible form to the harmony between the animal kingdom and the rest of nature. With vague allusions to German Romanticism rippling in the background, a typical example might find a trinity of horses standing on a mountain top gazing into the infinite vastness before them, their haunches mirroring the rolling hills in the distance. Unfortunately, *The Dream* is one of Marc's clumsier compositions, hardly a seamless merging of animal and landscape into a unified whole. Here, a yellow lion, two blue horses, a pink woman and a hokey-looking house resemble an outtake from a Walt Disney cartoon.

With a few notable exceptions, the overall quality of the German expressionist paintings from the Thyssen-Bornemisza collection is remarkably high. As an added bonus, a video was put together (and narrated) by Peter Selz, an art history professor at U.C. Berkeley, whose book *German Expressionist Painting* remains the standard text some 40 years after publication.

Additionally, the Fine Arts Museums of San Francisco should be commended for having the courage to mount shows on an intimate scale like this one. Besides providing a welcome counterpart to the much-ballyhooed "blockbuster," you don't leave feeling completely exhausted. ■

Expressionism and Modern German Painting from the Thyssen-Bornemisza Collection continues through July 1 at the California Palace of the Legion of Honor in Lincoln Park, 34th Ave. and Clement, SF. Hours: Wed.-Sun., 10 am-5 pm. 750-3614.

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THEATER



Progressive prig: J. Michael Flynn as "superman" Jack Tanner in *Man and Superman*.

SUPER "MAN AND SUPERMAN"

Berkeley Rep mounts a triumphant production of Shaw's classic

MAN AND SUPERMAN. By George Bernard Shaw, directed by Irene Lewis at Berkeley Repertory Theatre, Berk. Through May 21st.

EAST. By Steven Berkoff, directed by Paul Hellyer, produced by Industrial Strength at Capp St. Center, SF. Through May 20th.

By Misha Berson

TO SEE the complete *Man and Superman* by George Bernard Shaw is to spend a long evening in the thrall of a witty, loquacious debater — the kind whose main argument is hard to accept, but so well articulated it's a pleasure to hear anyway.

Staged and enacted at Berkeley Repertory Theatre with sparkling clarity, this rarely produced marathon talkfest (it clocks in at four hours) is Shaw's magnum opus on the battle between the sexes — that is, the war between the "creative" life force of men and the "procreative" life force of women.

An arch romantic comedy wrapped around a pivotal "Don Juan in Hell" dream sequence, the play posits two hard-to-swallow notions. One is that modern "supermen" — artist-pamphleteer-philosophers like the protagonist, Jack Tanner — must deny all domestic entanglements to achieve a Nietzschean ideal of pure freedom. The other is that women — in this case, a shrewd cookie named Ann Whitehead — must fulfill the female's "highest purpose" by luring men like Tanner into marriage and fatherhood.

If a playwright took this tack today, he'd be in Phyllis Schlafly's camp. But Shaw was writing in 1905, so he gets a little slack. Moreover, his genius as a playwright-provocateur was to invite,

even encourage, argument — and to argue with himself as part of his dramatic stratagem. *Man and Superman* never admits that women could be thinker-artists too, or anything but wife-mothers. But by endowing Ann Whitehead with superior intelligence, and by poking holes in Jack Tanner's inflated ego, Shaw at least equalizes his adversaries. And in the "Don Juan in Hell" segment, where Jack/Don Juan matches wits with the devil, he finally does raise philosophical concerns that transcend gender.

Director Irene Lewis gives Shaw's entertaining script a crisp, straightforward reading at Berkeley Rep — or so it seems at first. But watch closely and you'll start to catch the deft nuances of staging and casting that Lewis employs to highlight, and at times counterweight, Shaw's suppositions.

A first-rate cast backs her up down the line. As the gentleman motor-mouth Tanner, J. Michael Flynn delivers a flood of rhetoric at an exhilarating but lucid clip. He also nails Jack as a progressive prig, an unconscious hypocrite who endorses "free love" but cringes in a woman's embrace, and spouts socialism while patronizing his chauffeur.

Joan McMurtrey plays Ann, Jack's wily pursuer, with delicious equanimity, and the supporting actors — Charles Lanyer as a charming Lucifer, Barbara Oliver as Ann's bewildered mother, and all the rest — are spot-on. The show's one jarring note is the long red ladder that bisects Christopher Barreca's set; its function remained a mystery.

FROM THE opposite end of the 20th century, and from the other side of the English social tracks, comes another verbal feast *cum* battle

of the sexes. Mounted to near-perfection by Industrial Strength Productions, Steven Berkoff's 1975 play *East* is a tangy, slangy, erotic rumble.

Performed against the backstage wall and stairs of a small auditorium on Capp Street, *East* blasts off like a souped-up Harley. In short, frontal scenes, a quintet of London slum-dwellers spew out their fantasies and frustrations. They speak in a rich ooze of Elizabethan-Cockney street argot, a ribald poetry that slip-slides from the bluntly scatological to the raggedly lyrical. Director Paul Hellyer and his cast provide all the right juicy physical moves to go with it.

There aren't really characters here so much as angry pulsations. Mike (Dennis Matthews) and Les (Joel Mullennix) are young men savagely immersed in drinking, fighting, sex-scoring and roaring around on motorcycles. A sad, hilarious account of Les's dead-end job may clue you in on why — and a glance at Mike's bitter, racist dad (Henry Steele) gives you an inkling of their probable future. It's also a fair chance that blowsy, knowing young Sylv (Delia MacDougall) will wind up like Mike's numbed-out mother, Mum (Stephanie Hunt).

Using sentimental and patriotic British tunes as ironic counterpoint, Berkoff paints a rough, borderline-lurid portrait of a soured English working class. But as grim as it gets, Berkoff is such a dazzling wordsmith that *East* winds up on a theatrical high. *Greek*, a more recent Berkoff play based on *Oedipus Rex*, had a brief stand here several years back. This low-budget but high-octane production of *East* provides another chance to hear one of the most daring and original voices raging in British theater.



Live, on video: Janet Jackson's recent concerts featured plenty of MTV-like video.

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JANET JACKSON. At the Oakland Coliseum Arena, Saturday, April 28th.
DUKE ELLINGTON'S CONCERT OF SACRED MUSIC. At Grace Cathedral, SF, Sunday, April 29th.

By Derk Richardson

JANET JACKSON had played two nights of her long-ago sold-out run at the Oakland Coliseum when newspapers around the country trumpeted the terribly shocking revelation that television numbs the mind. I'd felt that the Jackson concert had been one of the more literally stunning experiences in recent memory, but the latest academic findings clued me in to why most of the 15,000 other souls in the arena reacted as if they were taking part in a major cultural event. If we spend half our leisure time vegging out in front of the tube, then even the faintest variation from the one-dimensional world of *Who's the Boss?* seems like we're being tossed some real meat.

Jackson's hour-and-a-half show deviated only slightly from the routine, prepackaged fare dished out by the commercial and cable networks. Indeed, the concert opened with a special ten-minute screening of Jackson's music video "Alright" (with cameo appearances by Cyd Charisse, Cab Calloway and the tap dancing Nicholas Brothers), and ended with "Rhythm

Nation," the title cut from her second LP and, like most of Jackson's songs, a dance-beat soundtrack for high-tech visuals. In between was little more than a magnified, cranked-up, in-the-flesh version of MTV jumpcuts and *Soul Train* lip-synching. The only thing missing was a preconcert disclaimer that "The following program was prerecorded for broadcast at this time."

Jackson proved herself an energetic dancer, executing the exciting moves choreographed by Paula Abdul and Anthony Thomas. But she came across as a mediocre singer, whose lightweight voice was barely buoyed by background singers and tape in the thunderous Jimmy Jam & Terry Lewis-styled rhythms (with musical direction by bandleader and opening act Chuckii Booker). She offers a few healthy twists as a role model for young pop fans, but she projected little charisma beyond a sometimes infectious enthusiasm and the established attraction of the family looks and name.

Nonetheless, the universally mixed audience went bonkers for what, by 21-inch-screen standards, was certainly larger if rather less convincing than life. The huge set of metal scaffolding, ramps and platforms (cf. *Soul Train*), the coterie of dancers, the dazzling spotlights, flashpots and fireworks, and the enormous, seat-rattling thumps of synthesizers and drum machines created an all-enveloping physical experience. Jackson per-

formed 15 songs, interrupting the flow of relentless uptempo grooves from *Control* and *Rhythm Nation 1814* only for a pair of ballads. Her uncomplicated political message, made most explicit in the social realism of "State of the World" and the anti-prejudice/ignorance/bigotry/illiteracy chant of "The Knowledge," was as simple as the music's melodies and like all else was driven home with the double-headed sledgehammer of visual aids and ear-crunching beats.

Everything was staged like a grand-scale video shoot, with each move, gesture and expression perfectly framed for projection on the giant screens suspended above the stage. The only time the 23-year-old superstar broke through the absolute "control" was when she finished "What Have You Done For Me Lately" and was apparently genuinely moved by the crowd's deafening and prolonged ovation. She stood at center stage, beaming and dabbing a towel first at the sweat streaming down her face, then at her tear-filled eyes.

The cameras caught it up-close-and-personal, and from that moment on, Janet and most of her fans were one. Sure. Barbara Walters makes celebrities cry all the time. But that's on TV; this was real life, and the audience made it happen. Who says we're a nation of numbskulls?

MERCER ELLINGTON has lived with a challenge even more daunting than Janet Jackson's task of moving out from under her brother's shadow: Duke Ellington's name and legend are impossible to transcend. But the 71-year-old son did himself and "the old man" proud last week, recreating the master's "Concert of Sacred Music" in Grace Cathedral, where it premiered 25 years ago for the Nob Hill church's consecration. The Sunday event, with shows in the late afternoon and early evening, was also a birthday celebration for the late Duke, who would have been 91 years old that day.

The current Ellington Orchestra is a pale imitation of the magnificent big bands that Duke led until his death in 1974, and except for some thrilling brass section ensembles, its dynamics were lost in the tricky cathedral acoustics. But several soloists — especially Barrie Lee Hall blowing trumpet on "The Shepheard Who Watches Over the Night Flock" and Sayyid Abdul Al-Khabyr on a sweet and elegant alto saxophone feature — were superb. Even greater heights were scaled by the 60-member Oakland Interfaith Gospel Choir, on its own, in conjunction with the orchestra or in the solo of founder/director Terence Kelly, who soared to the piano accompaniment of his father, Ed Kelly. And although the sound didn't do their performances justice, Brock Peters, Lil Greenwood and McHenry Boatwright were inspirational in their featured vocals.

Despite several minor flaws, the concert was a grand achievement. Its climax was delivered by tap-dancing master Bunny Briggs, who hasn't lost a trace of timing, grace or class since he first performed his triumphant "David Danced Before the Lord with all His Might" on Sept. 16, 1965. He was magnificent, working intricate percussion patterns close to the floor, gliding silently across the stage and stomping dramatically for emotional emphasis. Taken alone, his few magical minutes would have justified the entire show.

The next Jazz in the City events scheduled are a Stride Piano Summit (with Dick Hyman, Ralph Sutton, Jay McShann, Mike Lipskin and Harry "Sweets" Edison) on June 15th and a Jazz Tap Summit (with Honi Coles, the Nicholas Brothers, Bunny Briggs, "Sandman" Sims, Steve Condos and Eddie Brown) on June 22nd and 23rd, both in Davies Symphony Hall. ■

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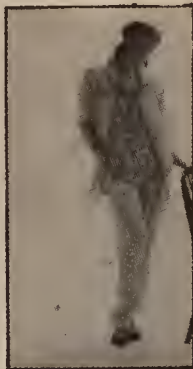
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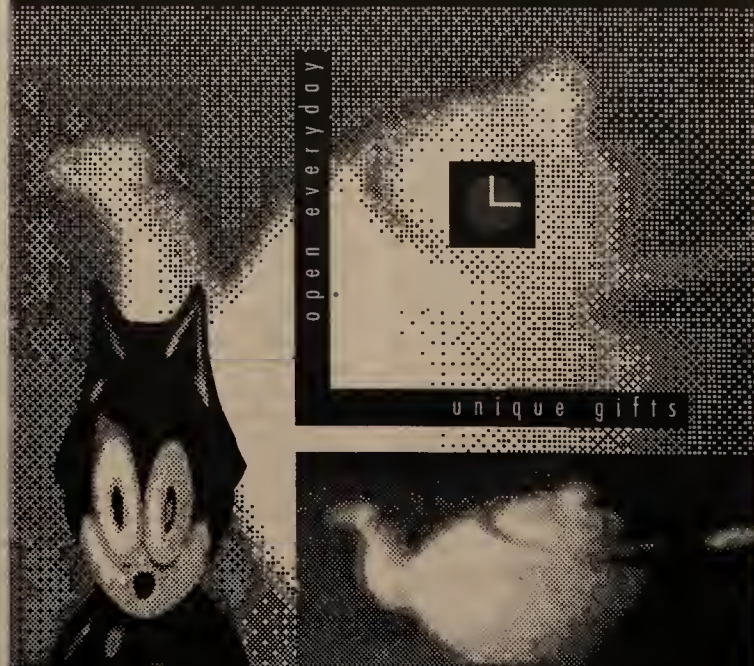
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MOVIES



Dabney Coleman's blood rushes to his head in *Short Time*.

TOO SOON FOR SUMMER

Studios jump the summer-season gun with three new trash films

CLASS OF 1999. Directed by Mark L. Lester. At the Alexandria, SF; Century, Piedmont, Coliseum Drive-In, Oakl.; California, Berk.

SHORT TIME. Directed by Gregg Champion. At the Alexandria, Galaxy, Stonestown, SF; Century, Oakl.; UA, Berk.

SPACED INVADERS. Directed by Patrick Read Johnson. At the Alexandria, SF; Grand Lake, Oakl.; Oaks, Berk.

By Steve Warren

SUMMER WILL be a little early this year, according to an unofficial decree from the major studios that smacks of conspiracy. The starting date is May 18th. It was moved up a week after Universal virtually claimed ownership of Memorial Day weekend by scheduling *Back to the Future, Part III* to open May 25th.

It became clear that if other early "summer releases" were going to have a happy holiday, they'd better stake an early claim. Thus Orion's *Cadillac Man* and even Universal's *Bird on a Wire* are opening on the 18th. Only Disney, which didn't do badly last year pitting

Honey, I Shrunk the Kids against *Batman*, is challenging the *Future* with a retro action-adventure, *Fire Birds*.

In the meantime, apart from "art" films, which know no season, it's been a down period for new movies. Most of those that have opened (e.g., *Wild Orchid*, *Martians Go Home*, *The Guardian*, *Body Chemistry*, etc.) haven't been screened for the press — usually, though not always, an ominous sign. They can't be much worse than the ones that *have* been screened.

So today we're going to review three "junk movies," only one of which might be worth your time and money. Two are set in Seattle, but *Short Time* was filmed in Vancouver.

Short Time should have a prophetic title with regard to its theatrical life. It combines two genres — the terminal-disease comedy and the police/action/buddy movie without adding anything new. It's pleasant and competently done, but leaves you hungry for a movie when it's over.

Dabney Coleman plays Burt (not Bart) Simpson, a cop who's a week short of retirement after 30 years, and is so ultra-cautious he drives his partner, Ernie Dills (Matt Frewer), crazy. Then Burt's diagnosed with a rare blood disorder and told he has about two

weeks to live. Determined that his ten-year-old son will go to Harvard, Simpson finds out his \$350,000 life insurance will only pay off if he dies in the line of duty. With nothing to lose, he throws caution to the wind and becomes a hero time after time.

We know Simpson's blood was switched with someone else's, so he's not really going to die — which makes it all funnier, unless you think about the person who really *is* going to die.

Sentiment is the key word when Coleman and estranged wife Teri Garr get together. They make a good couple, but the script pushes too hard to make us accept their reconciliation. A long car chase and a cliffhanger climax can't swing the balance to the action side.

There's nothing wrong with *Short Time*, but neither is there anything fresh enough to make it worth going out to see.

WHAT LOOKS like a shipload of teenage mutant ninja aliens, intercepting a 50th anniversary broadcast of Orson Welles' *War of the Worlds*, mistake it for a cue to attack Earth in *Spaced Invaders*.

"I'm just not sure Big Bean is ready for aliens," says Kathy (Ariana Richards), who is dressed as one for

Halloween. She's the young daughter of the Illinois town's new sheriff (Douglas Barr). She and her widower father have just moved to the depressed farming community that developers, led by Gregg Berger, hope to turn into "a thriving metropolis" by foreclosing on the farmers, starting with Royal Dano.

The ineffectual Martian visitors crash-land in Dano's barn and almost immediately mingle with the local trick-or-treaters. Kathy bonds with a robot of theirs, and covers for the aliens by introducing them as her cousins from California.

The premise and set-up aren't bad, but the chaotic action that follows never gets very funny. Nor is there much suspense in the aliens' threat to destroy Earth if they don't take off in time, since none of their other weapons have done much damage. More dangerous is the "enforcer drone" stationed on their ship to incinerate anyone who deviates from the battle plan. The Martian equivalent of an FBI agent, it takes a simple farmer to outwit him.

The kids I watched it with didn't seem too captivated by *Spaced Invaders*, and grown-ups won't want to see it alone.

CLASS OF 1999 is the kind of movie that would usually open unscreened, but maybe someone realized we needed a break from the seriousness of the film festival. If ever a film was not SFIFF material, this is it! (The Seattle festival should love it, however.)

First of all, *Class of 1999* is to the educational process what *A Fish Called Wanda* was to marine biology. It may be the first picture set in high school that doesn't have a single line of course-related dialogue.

Mark L. Lester's *Class of 1984* updated *Blackboard Jungle* to the '80s. His *Class of 1999* takes it into the Twilight Zone. We're talking about pure crap here that won't look good on anybody's resume, but it's rowdy, silly, take-no-prisoners fun that's a lot more enjoyable than most of the "good" movies in town, if you're in the right mood.

In Seattle, as in the rest of the country in 1999, the area around each high

school has become a "free-fire zone" that police are afraid to enter. The schools hire private security, but still have a discipline problem, to put it mildly. Kennedy High principal Malcolm McDowell turns to Stacy Keach's "automation and robotic specialists" to provide "tactical education units" (you can call them "RoboTeach"), a cure that proves worse than the disease. Three of them are added to Kennedy's faculty: Pam Grier, chemistry; Patrick Kilpatrick, phys. ed.; and John P. Ryan, history.

Meanwhile, Cody Culp (Bradley Gregg, a Michael J. Fox with balls) is returning to school on parole from prison. If he's not totally reformed, he's serious about keeping his ass clean to avoid going back and doing "hard time." He just says no to drugs and tries to avoid fights. This doesn't sit well with his old gang, the Blackhearts, or his little brother, Angel (Joshua Miller); they want Cody's help in their war against the Razorheads.

Cody would rather hang out with Christie (Traci Lin), the principal's daughter, after they "meet cute" in class. "Girls like you usually love everything about school," he tells her. Later she asks, "Are you gonna call me, or what?" and he replies, "Yeah. Both."

The android educators kick ass in class, with Kilpatrick showing a lot of emotion for a robot as he escalates the battle to the termination phase. Speaking of which, the movie becomes less like *RoboCop* and more like *The Terminator* as it progresses.

At first, only Cody realizes the teachers are killing the students, but when he finds out they're not even human, he assembles the warring student gangs and announces, "These things are like a bad, fucked-up, George Jetson nightmare." Not just any actor could deliver that line. Helen Hayes, for instance, might be lacking in intensity.

Of course the students have to destroy the school to win it back: No pain, no gain. Barring school assemblies, drive-ins are the perfect place to see *Class of 1999*. It could bring them back from the dead. ■



It ain't the glee club: The kids of *Class of 1999*.

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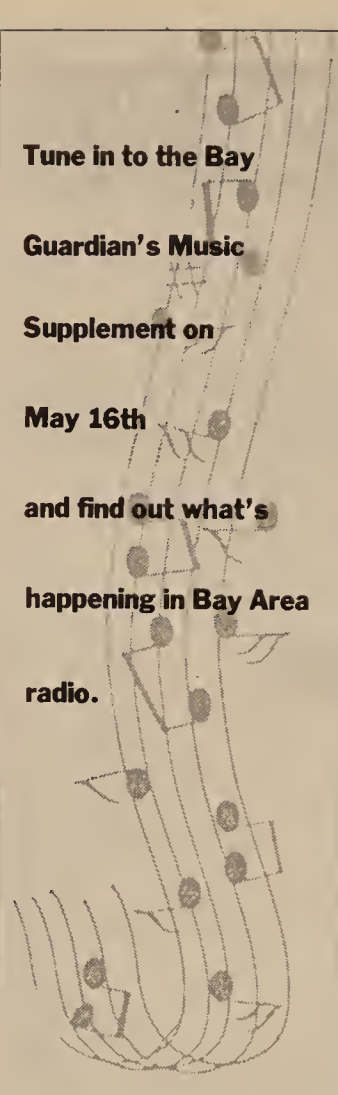
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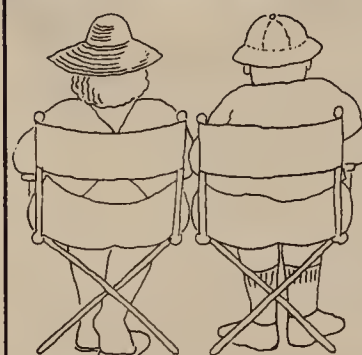
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What we've had to date from the English Early Music "consorts" (and they're far and away the best) is a sound that is white, hooty and almost entirely devoid of vibrato. This makes for a marvelous blend and works well for about five minutes. After that, it's terminal-boredom and people saying they can't stand to listen to Renaissance music.

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Lloyd Cole.

The Flatlanders, *More A Legend Than A Band* (Rounder)

Virtually every article about west-Texas country rocker Joe Ely, singer-songwriter Butch Hancock or lonesome birdsong Jimmie Dale Gilmore makes reference to the album that the trio's band cut in the early 1970s. This is it. Well, not exactly; two tracks from the original eight-track cassette have been dropped and four more added for this digitally remastered release. But it nonetheless fills a glaring gap in the history of alternative country-and-western music.

From roots loosely established by Buddy Holly and Waylon Jennings, these three Lubbock pals joined forces in 1970 and put together an old-time string band that was "new wave country" or "new traditionalist" nearly 20 years before its time. All three played acoustic guitars, and in the incarnation that recorded this session in Shelby Singleton's Nashville studio, Tommy Hancock played fiddle, Tony Pearson was on mandolin, Syl Pearson on string bass and Steve Wesson played the musical saw.

Gilmore, who finally recorded his own great albums for Oakland's HighTone label in the late '80s, dominates the lead vocals with his heartbroken twang, and contributed his classic composition, "Dallas," as the opener. Ely, whose major-label career never went as far as his critical Springsteen-of-country-rock reputation suggested, and whose recent albums have also appeared on HighTone, shares harmony vocals and weaves a bit of fine dobro into the whining fiddle and saw. Hancock, the prolific west-Texas version of Bob Dylan who has recorded only for his own Rainlight label, is responsible for four eloquent tunes and some mean picking.

Although it clocks in under 36 minutes and sounds somewhat raw and homespun by Nashville or Hollywood standards, *More A Legend Than A Band* is a refreshing glimpse of raw brilliance from the parched west-Texas plains. In terms of originality and integrity, it's closer kin to Hank Williams or Bob Wills than any of the slicker, radio-tailored sounds of the past two decades. One listen to the Flatlanders' version of Willie Nelson's "One Day at a Time," Al Strehli's "Keeper of the Mountain" or Hancock's "She Had Everything" and you'll join the celebration of this gem's rediscovery.

—Derk Richardson

Lloyd Cole, *Lloyd Cole* (Capitol)

The world at large has always thought that sexuality and intellect are mutually exclusive attributes. That's probably why the world has yet to embrace Lloyd Cole, rock'n'roll's best-looking and smartest male chanteuse, a teen idol for grown-up girls, and a sexy one at that. Cole is one of the most compelling singers and songwriters of the last five years, a stylist whose incontrovertible talent is in forcing full-length stories out of simple sentences, in creating songs out of two-note riffs.

Cole's best songs take a simple, flowing, country flat-pick and spread a lopsided vocal, a cooing, atmospheric hum, right over the top. His music is supercharged with sheer restraint. That's

why *Lloyd Cole*, his first album written and recorded without the help of his Scottish-born band the Commotions (Cole himself is English) is so powerful. Although the Commotions added a certain amount of rolling rock to Cole's naturally cool-natured songs, what he really excels at is minimalism—remember the eight-bar, one-note guitar solo in "Perfect Skin"?—and as a solo artist he is better able to refine that skill.

The songs on *Lloyd Cole* are colored by viola and cello and by long, slow, repetitive guitar lines that never dip into solo-dom. The words aren't stuck on poetics, they're statements of fact: "Baby you're too well-read," "I love you more when you're depressed." But despite their cold precision, they are also very romantic. Imbued as they are with Cole's intense vocal quaver, they soar with feeling. You can't hear Cole sing "Why do you say you love me when you don't—and why do I feel blue when I do?" or "I want to take you down" and not feel a great deal of cerebral sexuality at his every cool-blue sigh and yelp. Or if you can, you're a pretty cool customer.

—Gina Arnold

Sinead O'Connor, *I Do Not Want What I Have Not Got* (Chrysalis)

To call a record or a book or a movie "interesting" is generally considered damning it with faint praise. But Sinead O'Connor is one of the few artists who courts the term in preference to being called, say, beautiful, sexy or charming, the adjectives most women would like to have appended to their names. O'Connor is the master of the grand gesture—shaving her head in the face of incipient media stardom, rather than allowing herself to be dubbed just another a pretty MTV girl—and she uses her massive personality like a blunt instrument, to stun listeners and potential fans into submission.

The result is that she can get away with material that would be slight in anyone else's hands. *I Do Not Want What I Have Not Got*, her second album, is essentially weaker than her amazing self-titled debut, but it's still well worth listening to, compelling one's attention with the audio equivalent of O'Connor's sheer, bald stare. It opens with a lengthy ballad, "Feel So Different," that is a much-toned-down version of the song "Troy," and the rest of the album has a similar lack of breadth. The focus here is on ballads, like the LP's hit and centerpiece, Prince's "Nothing Compares 2 You," and the grave, political diatribe "Black Boys on Mopeds," which reams Margaret Thatcher in hushed tones.

Instead of rocking out and screaming, O'Connor's now intent on singing breathily and soulfully, intoning lyrics that are at once more distant and far less subtle than her previous work. "Emperor's New Clothes" and "Jump In The River" (a previously released track) are the central rockers, and they are a bit on the dull, two-chord, see-saw side, but work anyway thanks to O'Connor's tremendously interesting presence, which never lets up. In an era when successful rock stars are becoming ever more bland, Sinead O'Connor is still a rebel. It's clear that she'll only get better with age.

—G.A.

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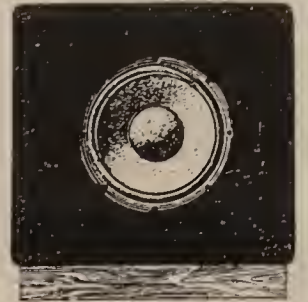
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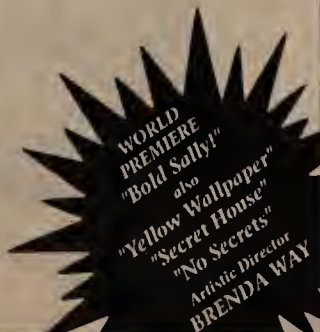
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UCSF Arts & Lectures presents
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WINDHAM HILL JAZZ RECORDING ARTISTS

The Turtle Island String Quartet

Friday
May 11
8:00 PM

Darol Anger
David Balakrishnan
Katrina Wreede
Mark Summer

\$10 • Tickets: 476-2035

UCSF Laurel Heights Auditorium
3333 California (at Walnut)

This series funded in part by a grant from the California Arts Council, a State agency.

DAYS A WEEK

From skateboards to the stage: The Dead Milkmen bring their classroom brats' humor to the Warfield Fri/11.

10 am-5 pm. McBean Theater, Exploratorium, 3601 Lyon (at Bay), SF. \$5-\$15.50. 561-0360.

'BODY STORMING' This collaboration's a "meeting of the minds": a choreographer, feminist theologian/playwright and composer join together for a single performance. The performers are Amelia Rudolph, Victoria Rue and Jennifer Rycenga and their three segments for the evening's program include "aria, dance and lesbian poetics." 8:30 pm, Footwork, 3221 22nd St., SF. Call for price. 824-5044. (Also Sat/12.)

THE TURTLE ISLAND STRING QUARTET With their latest Windham Hill album, *Metropolis*, and the soundtrack for *Shock to the System* behind them, this latest rage on the string quartet scene performs tonight. 8 pm, Laurel Heights Auditorium, 3333 California, SF. \$10. 476-2542.

'A RUSTLING OF LEAVES' Nettie Wild's documentary of Philippine political corruption and the New People's army involved cavorting with the guerilla groups and avoiding shots from the "death squads" — not exactly the easiest conditions for filming. Tonight's benefit opening features Ed De La Torre, one of the movie's key figures, plus Filipino food and live music. Plays through Thurs/17 at 7 and 9:30 pm with matinees Sat-Sun. at 3:30 pm; tonight's benefit at 7:30 pm. Roxie Cinema, 3117 16th St., SF. \$20 benefit; \$15 students; \$5. 863-1087.

Jennifer Stone's *Three Hands Clapping*, where, according to the press release "they talk of sex and death, the phallicentric fallacy, the Freudian frame-up, moth-eaten myths and memorized lies." Fri/11-Sat/12 and Thurs/17-Sat/19 at 8:30 pm, The Lab, 1805 Divisadero, SF. Call for price. 346-4063.

WONDER-CON If you feel like sharing your fetish for the fantastic with crowds of others, the dizzying amounts of comics and animation at this year's Wonder-Con convention should please you. The Oakland Film Society's putting on a full schedule of Japanese and "classic" American animation; editors from DC, Disney and Marvel as well as comic creators including Denny O'Neill, Cat Yronwode and Dean Mullaney are expected; dealers' tables with original comic art are open today, noon-6 pm, Sat/12, 10 am-7 pm, Sun/13, 10 am-6 pm. Call for details. Oakland Convention Center, Tenth St. and Broadway, Oakl. \$25 three days; \$8 per day. 352-5841.

'MOTION AND EMOTION' Though this documentary of director Wim Wenders (*Paris, Texas* and *Wings of Desire*) drags a bit, it's an interesting step-by-step view of the German filmmaker, who called Hollywood "mecca" but returned to Europe's more low-budget scene with *Wings of Desire*. It answers your questions with the drawl and humor of some of Wenders's leading actors and colleagues' perceptions. In-

Warfield Theatre, 982 Market, SF. \$15. 762-BASS.

GALLERY SOTODO Furniture is the theme of this weekend's exhibit of performance and multimedia art from Berlin, Sacramento and San Francisco. The gallery's purpose is bringing artists from different cultural backgrounds together to share and exchange ideas with each other and the general public. Their festival of watching and sitting on furniture runs each night from 8:30-11:30 pm. Fri/11-Sun/13 at 8:30 pm, WarehouseSoMa, 520 Minna #2, SF. \$5. 673-7720.

Performance art anxiety: Joy Lotter's all tied up in the latest SoToDo show on furniture beginning Fri/11.

One of Rube Goldberg's many machine mockeries at the Exploratorium: See Fri/11.

12 SATURDAY

BREW PUB CRAWL Well, not exactly a crawl. It's a "luxury" bus that takes you from San Francisco to San Jose and the East Bay — "tasting" all the way, from its beginning at the SF Brewing Company to Tied House Brewery, Winchester Brewing, Gordon-Biersch and Buffalo Bill's. Meet at 10:30 am, SF Brewing Company, 155 Columbus, SF. \$28 (doesn't include lunch). 434-3344.

WANNABE TEXANS They're certainly not "wannabe's" at this point. Tonight these pseudo-Texans play with the Bedlam Rovers and Mark Eltzel from

American Music Club. 10 pm, El Rio, 3158 Mission, SF. \$5. 282-3325.

'BLACK AND WHITE BOWL' The United Way's answer to the ball is their own extravaganza of black and white, only it's bowling shoes you have to match to your cummerbund or leather belt this time. The party at Rock 'n Bowl benefits the San Francisco Family Service Agency and its Child Abuse Prevention Program. 8 and 10:30 pm, Rock 'n Bowl, 1855 Haight, SF. \$30 per person; \$180 team of six. 282-4612.

'BEAT AND BEYOND' The "beyond" part of the night is Marc Olmsted's and Gary Schwartz's spoken word/saxophone duet, and the "beat," well, you guessed it, more William Burroughs plus Christopher MacLaine's *The End*, and *Delinquent*, *Hipster*, and *Square* with the Max Roach Quintet, John Giorno in *Scum and Slime* and an excerpt from Robert Frank's *Energy and How To Get It*. 8:30 pm, Artists Television Access, 922 Valencia, SF. \$5. 824-3890.

POLITICS AND ART IN EASTERN EUROPE This is no ordinary slide show. Although the recently returned Eastern Europe visitors/correspondents Reese Erlich and Joe Lambert show slides, they discuss the implications that the changing political environment's had on the arts in Eastern Europe. Freelance journalist Reese Erlich discusses his interviews and investigations into anti-semitism, and Joe Lambert talks about the theater groups and cultural workers he met there. 3 pm, Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. \$5. 885-2790.

CUBAN CULTURAL NIGHT Rumbas open and close this evening with Cuban actress Adria Santana and Pablo Menendez, founder/director of Grupo Mezcla, a "groundbreaking" rock group from Cuba. 8 pm, Mission Cultural Center, 2668 Mission, SF. \$4-\$10. 824-6491.



A young Sir Doug.

echo CHAMBER

By Kurt Wolff

I'VE BEEN a late bloomer in discovering a lot of life's little pleasures, so I guess it makes sense that I only started listening to the **The Sir Douglas Quintet** a few months ago, when I taped a friend's tattered copy of *Mendocino*, the Quintet's now-classic late-Sixties record that blended Texas blues roots and the San Francisco psychedelic sound into a joyously beautiful pop happening. They even got a *Billboard* hit out of the title track.

The man behind the band and its name is **Doug Sahm**, a San Antonio-born guitar player who's said to have gotten his start on the steel guitar in the South Texas country bars when he was just six. This was back in the '40s, and the Quartet didn't bloom till 20-odd years later. If you believe rock writer Ed Ward in his liner notes to the Edsel compilation record *Sir Doug's Recording Trip*, then take heed that the Quartet's name and the original sound came out of a Texan's need to stay on top of the British Invasion sweeping the nation at the time. "She's About a Mover" was the 1965 hit that broke them, and a move (some call it a run) to San Francisco soon after took them into the realm of hippie-music lore — and inspired Doug to "wonder what happened" to that "real old Texas beat" that still lived somewhere down beneath all the long *Mendocino* hair.

Sahm's since been all over the world, but spending a good deal more time back in Texas. He plays on and off with members of the Quintet, and actually comes to San Francisco rather often with any number of friends. He's got a ton of recordings out there under both his name and the Quartet's, and nearly everything I've heard has been at least worthwhile, if not great. I've still got lots to learn about Sahm, and about Texas blues, but a good place to brush up'd be Slim's on Sat/12, when Sahm hits town with original Sir Douglas Quartet key-

continued next page



Rube Goldberg's New-Career machine. drawn especially for NEWSWEEK: "Father Time (A) lifts lid of magic box (B), releasing spring which causes candle (C) to burn string (D) and drop iron boot (E) on Democratic donkey (F). Donkey kicks Republican elephant (G) which snorts in anger and blows cannonball (H) into Uncle Sam's hat (I), thereby lifting me (J) away from my drawing board into the 'higher art' of sculpture."

"portable developing and printing kit" actually became reality) is the excuse for all kinds of celebrations for SF's own brand of "tinkers." Beginning with last night's "Tinkerer's Ball," the festivities continue with a film series and gizmo swap Sat/12 and a tinkerer's musical jam Sun/13. Opens today, through Sept. 16th, Wed., 10 am-9:30 pm, Thurs.-Sun.,

WOMEN'S ONE ACTS Rasputin Theater Company's production of plays by women range from Salma Rashida's account of the Ku Klux Klan of the '40s and '50s in Mississippi to the story of two old men in small town Ohio. The plays are Rashida's *Ain't I Right, Too*, Lee Brady's *Mississippi Medea*, Marjia Mrdjjenovic's *Kiss Me*, Lynn Snyder's *Zing Zang* and

cluding Ry Cooder, Sam Fuller, Harry Dean Stanton and Peter Falk. 3:15 pm, Kabuki 8, Post at Fillmore. \$6.75. 931-FILM.

THE DEAD MILKMEN For a night of bare-bottomed brashness and humor, try this triple performance by the former skate-punk darlings The Dead Milkmen with Buck Naked and the Bare Bottom Boys and Those Darn Accordions. 8 pm,



Agitpop.

continued from previous page

boardist Augie Meyers and guest Flaco Jimenez — and, I'm told, several others from the Quintet's core (while he's calling himself "Sir Doug" these days, this is not billed as a Sir Douglas Quartet gig but rather as a Tex-Mex Dance Party).

Another show to pay attention to is Tues/15 at the DNA Lounge, when Upstate New Yorkers **Agitpop** and locals Spot 1019 take the stage. "What's Agitpop sound like?" I was asked the other day. Well, the music is not metal, not hardcore, not R.E.M., not blues, country or folk, not world beat and not pure pop. Except that the new album is more poppy, and there are tidbits of country, blues and thrash to it, I do know there's lots of percussion, and they sure like to mess around with rhythm. The lyrics are interesting, their music can rock and their whole persona is so damn sincere that, well, go and see. Besides, they do a killer cover of the disco hit "Roller Coaster (of Love)." Their new album (their fourth; it's on Twin/Tone) is the best yet, and the most accessible — and I think it's finally breaking them into the college market, where they've been long overdue.

The I Beam's press release calls **Loop** "dirge rockers...influenced simultaneously by Sun Ra and MC5..." And that actually makes sense, because they do seem to have a penchant for that MC5/Stooges guitar noise/simple rhythm thing, but there's some strange things going on in-between the lines at the same time if you choose to listen (or was it all in my head?). The dirge on their latest record, *A Gilded Eternity* (Beggars Banquet/RCA), also has enough of a modern, technically minded edge to it to tell of their British — perhaps 'post-industrial?' — roots. Lovely stuff, it's not for quiet moments, and although the lead lines are simple, there's enough sweetness to the hypnotics to sustain the noise. Remember New York "guitar army" composer Glenn Branca? Color him psychedelic, give him a decent voice and he's all over this record for sure. **Loop** plays the I Beam on Fri/11 so don't miss out.

Heading to Tahoe? Check out whose coming to Harvey's casino this month: **Buffalo Springfield**, the Coasters, the Kingston Trio, the Four Aces, the Grass Roots, Herman's Hermits, the Fifth Dimension and Billy Preston. Why take chances?

Back on the local front: There's a hoedown at El Rio Sat/12 with the Rovers, the Texans and a solo Mark Eitzel, a "Feed the 'Gator Rock'n'Roll Benefit" at the Alligator Gallery (924 Valencia, SF) on Fri/11 at 8:30 pm, El Vez, Camel Toes (nice name!) and Jane Genet & the Tacky Snappers at the Kennel Club Mon/14...and if you can make sense of Herbert Gold's pre-tentiously nonsensical bohemian dreamscape in this month's *Focus*, consider therapy. ■

Pandora and the Flying Dutchman at 4 pm and *Michel Strogoff* at 7:30 pm. All films at Castro Theatre, Market and Castro, SF. \$6.75. 621-6120.

MORE TINKERING The inventor's paradise at the Exploratorium continues with today's "swap" of devices (not including stereos and household items) for making your own contraptions, plus films including *Magic Machines* about sculptor Robert Gilbert and *Breaking It Up At the Museum*, an eight-minute short about the destruction of Jean Tinguely's piece at the New York Museum of Modern Art. Sun/13 films include The Three Stooges bungling about as plumbers and *And So It Goes*, a 20-minute portrait of 90-year-old farmer/artist Frank Oebser. Also Sun/13, don't miss the jumbled mass of music being made with tinkered contraptions at 4 pm. Swap, 10 am-4 pm, outdoor parking lot; films at 1 pm, McBean Theater, Exploratorium, 3601 Lyon (at Bay), SF. Free with admission (\$5 for a six-month pass and \$2 for the swap.) 561-0360.

ROSE GARDEN SHOW Roses, jazz, classical guitars and clowns. It's spring, and supposedly the best weekend of the year for viewing roses. Today's festival features folk dancing, "Magic Steve," crafts vending and lots of easy-going music, including the SF Girls' Chorus, Anna Marla Mendieta, classical guitarist Philip Rosheger and performances of opera and musicals excerpts. 9 am-5 pm, Berkeley Rose Garden, Euclid and Eunice, Berk. Free. 525-0438.

LIBRARY MUSIC FESTIVAL See Fri/11.

'BODY STORMING' See Fri/11.



Judy Mowatt on the move: The reggae queen plays two shows this week. See Tues/15.

WONDER-CON See Fri/11.

GALLERY SOTODO See Fri/11.



DRAWING MARATHON Somehow modelling monsters don't create the same kind of fear as monsters on a rampage, but maybe this means they're easier to draw. Potrero Hill celebrates Mother's Day by hosting a "monster" drawing marathon with 30 costumed and figure models. 10 am-1 pm and 1:30-4:30 pm, Potrero Hill Neighborhood House Theatre, 953 Deharo, SF. \$13 all day; \$7 half day. 339-3345.

LOU SULLIVAN She was no mother: Babe Bean passed as a male reporter for many years, and Lou Sullivan became fascinated with her after seeing Allan Berube's slide show, "Lesbian Masquerade." Today's bookparty, co-sponsored by the SF Bay Area Gay and Lesbian Historical Society, celebrates Sullivan's new book, *From Female to Male*; Jack Bee

Garland, chronicling the woman's life. 3 pm, A Different Light Bookstore, 489 Castro, SF. Free. 626-0980.

'DID YOU COME OR FAKE IT?' The alternative Mother's Day event is this feminist-created theater piece on sexuality benefiting the 1990 National Bisexual Conference. 2 pm, New Performance Gallery, 3153 17th St., SF. \$8-\$15. 863-9834.

TOOTS AND THE MAYTALS This old time reggae rocker plays with SF's favorites The Caribbean Allstars tonight in the "Reggae Fest '90" series at the Warfield, with D.J. Doug Wendt and M.C. Tony Moses. 8 pm, Warfield Theatre, 982 Market, SF. \$19. 762-BASS.

JUNE JORDAN The last time I heard her works, Adrienne Rich was reading them. This African American feminist writer reads her own poems from her recent book *Naming Our Destiny* tonight. 8 pm, Cody's Books, 2454 Telegraph, Berk. Free. 845-7852.

WONDER-CON See Fri/11.

GALLERY SOTODO See Fri/11.

MORE TINKERING See Sat/12.



EL VEZ It seems we can't get enough of those '70s nights. The last Kennel Club retrospective event left the audience ready to rent *Charlie's Angels* reruns; can El Vez live up to the Enrique tradition? 10 pm, Kennel Club, 628 Divisadero, SF. Call for price. 931-1914.

OSCAR WINNING ANIMATION Strip the "Oscar Winning" from the title if it bothers you — this animation program should be a fun trip back to lazy Saturday mornings of sugar cereal and television. The program includes color classics from the '30s through the '70s with Bugs Bunny, the Pink Panther and Tom & Jerry. 5, 7 and 9 pm, UC Theatre, 2036 Shattuck, Berk. \$5. 843-6267.

'SEQUENCES' Alexandru Tatos' film looks at filmmaking itself, with episodes including "The Telephone," where a protagonist begins to mimic the emotions of the director, and "Four Slaps," where two extras on a set realize they're on opposite sides of a political movement. (Tatos's other film, *The Secret of the Secret Weapon*, currently plays in the SF International Film Festival.) 9:20 pm, Pacific Film Archive, 2625 Durant, Berk. \$4.50-\$5.25. 642-1412.



JUDY MOWATT This original member of the i-Threes and maker of the solo album *Black Woman* brings her strong reggae sound to SF tonight before her appearance at the Cactus Club in San Jose Wed/16. Don Jeron & Boogie Mon open. 9 pm, i Beam, 1748 Haight, SF. \$12. 668-6023. (Also Wed/16 at 9:30 pm, Cactus Club, 417 South First St., San Jose. (408) 280-1435.)

"Sign that check over to Jesus" — the Underworld Opera tackles organized religion in *The Mysterious Stranger*. See Thurs/17.

'THE HIPPIE TEMPTATION' This '60s documentary with Harry Reasoner warning against the hedonistic ungodly lifestyle of the "hippies" is a Red Vic trademark, garnering a mention by *Newsweek* for its coopting of the *Sixty Minutes* report. If you haven't seen it yet, check out this "from the source" Haight/Ashbury history, preceded by *Yippie Home Movie*. 7:30 and 9:30 pm with an additional show Wed/16 at 2:15 pm, Red Victorian, 1659 Haight, SF. \$4.50 general admission. 863-3994.

'WORD OF MOUTH' The recent publication of this book of 150 short-short stories by 90 women writers is cause for this reading by local contributors including Judy Freespirit, Martha Shelley, Pat Pomerleau and Deanne Davis. 7:30 pm, Modern Times Bookstore, 968 Valencia, SF. Donations requested. 282-9246.



'UNITED STATES OF AMERICANA' Flags, dollar bills, swastikas — the stuff the censorship troupes thrive on: ATA's curator, Marshall Selby Weber, uses some of these "dangerous" symbols to make his points (for instance linking American commerce with Nazism). Beginning tonight, he shows his politically charged work in an exhibit with Leslie Singer. The show's built on American symbols, from Weber's use of the dollar bill in making everything from clothing to furniture and collage to Singer's renderings of baseball and football cards, TV dinners and handguns. Opens tonight at 6:30 pm, through June 16th, noon-5 pm, The Lab, 1805 Divisadero, SF. Free. 346-4063.

'REAL WOMEN HAVE CURVES' Josefina Lopez' comedy has five very un-Steel *Magnolia*-like "Rubenesque" women talking about their lives and their self-acceptance at Garcia's Sewing Factory in East Los Angeles. 8 pm, La Pena, 3105 Shattuck, Berk. \$7. 849-2568.

'TAKING STEPS' Tonight, STEPS introduces their summer program, eleven weeks of helping HIV+ and people living with AIDS deal with the situation through visualization, meditation, deep emotional release, stress reduc-

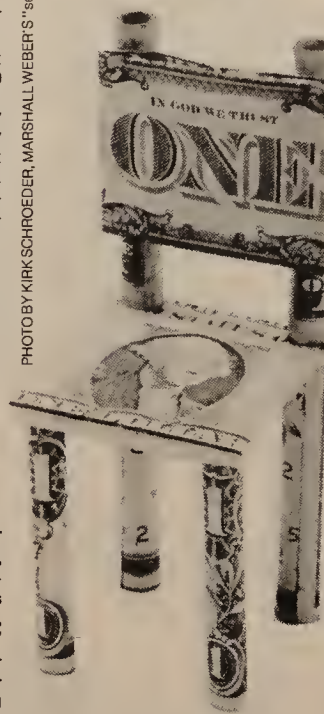
tion and therapeutic movement and communication. 7 pm, Golden Gate Lutheran Church, 601 Dolores (between 18th and 19th St.), SF. Free. 861-2255.

JUDY MOWATT See Tues/16.

'THE HIPPIE TEMPTATION' See Tues/16.

Money makes art in Marshall Weber's new show at the Lab beginning Wed/16.

PHOTO BY KIRK SCHROEDER, MARSHALL WEBER'S "seat of power."



'THROUGH THE WIRE' This documentary of three women imprisoned for their politically motivated crimes uses home movies, interviews and archival footage to show the physical and psychological destruction the women underwent. Between tonight's benefit screenings, a panel of former political prisoners and prison rights' advocates including Rita Brown and Sanga Stamp discusses the state of prison affairs. Film at 7 and 9:30 pm, panel at 8:30 pm, York Theatre, 2789 24th St., SF. \$7 opening. 282-0316. (Also May 18th-23rd.)

CINEMA CONCRETE Cinematheque opens this new series of the best new film and video projects being made around the world with "Cinema Concrete: New Films From Austria." Tonight, Martin Arnold introduces his own film, *Piece Touchée*, a Golden Gate Award-winning work using 18 seconds from a '50s American film to construct what the press release calls "a dance of repetition and rhythm." Other filmmakers on the program include Lisl Ponger, Dietmar Brehm, Peter Tscherkassky and Mara Mattuschka. 8 pm, SF Art Institute, 800 Chestnut, SF. \$5. 558-8129.

'THE MYSTERIOUS STRANGER' Underworld Opera's back with a stab at organized religion. The piece, based on Mark Twain's *The Chronicles of Young Satan*, looks at humanity's inherent cruelty. Plays Thurs-Sun. at 8:30 pm, Theatre Artaud, 450 Florida, SF. \$15 Fri-Sat.; \$12 Thurs. and Sun. 621-7797.

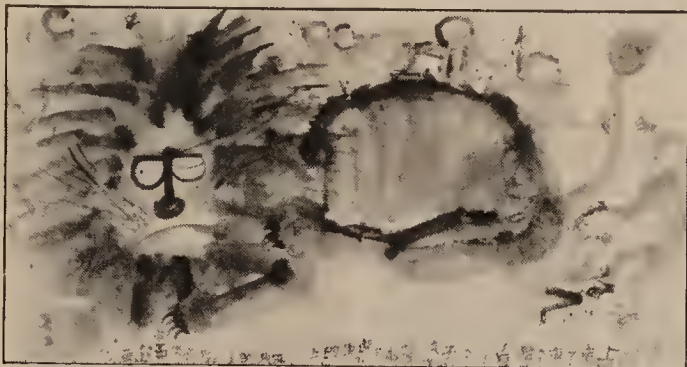
ANDREW ROSS in his lecture "Contradictions of New Age Culture," Ross examines both the New Age response to the dominance of "science" in our culture and the implications of New Age "morality" on its own social critique. 8 pm, New Langton Arts, 1246 Folsom, SF. \$4. 626-5416.

'WHO'S THE LANDLORD' Jack Hirschman, the High Risk Group, Pat Wynne and others bring Mission gentrification and other issues to the ATA stage as part of the ongoing "Who's the Landlord" multimedia show. 8:30 pm, Artists Television Access, 992 Valencia, SF. Call for price. 824-3890.

— Susan Gerhard

The Bay Guardian is happy to consider listing your event in our calendar section. For your performance to be included in the entertainment listings, we must receive complete written information by noon on the Wednesday preceding publication. In order to consider your performance or event in Eight Days a Week, we must receive information at least two weeks before publication. We regret we can't accept listings over the phone. We welcome photographs for possible inclusion, but cannot be responsible for their return. Address your notices to: **Calendar, SF Bay Guardian, 2700 19th St. 94110.**

CRITIC'S CHOICE/Art



WANG YANI, "THE LION IS AWAKE," 1983

Wang Yani

Wang Yani can easily be called a Wunderkind. Now 14, she's been painting since the age of two, and her work displays a technical virtuosity bordering on, and frequently crossing over into, precociousness. A fascinating video accompanying the exhibit captures Yani in action. With paper laid out on the floor, she becomes a graceful acrobat darting in and out of a white arena: after flinging, splattering and dribbling ink here, and strategically placing a few whip-like strokes there, within a matter

of moments a landscape firmly rooted in the history of Chinese painting emerges. While Yani's painted menagerie (especially her merry band of mischievous monkeys) would never be mistaken for child's play, it shows its creator to be essentially a playful child at heart. As with any child prodigy, it will be interesting to see just how Yani's art has developed ten years down the road.

— Harry Roche

■ Wang Yani: The Brush of Innocence. Wed.-Sun., 10 am-5 pm, through July 15th. Asian Art Museum, Golden Gate Park, SF. \$4. 668-8921.

Art

A complete listing of local gallery and museum openings.

■ **'Arctic Wallhangings'** Eskimo fabric wall art from native communities in Canada. Through June 16. Tues.-Sat., 11 am-5 pm; other times by appointment. Albers Gallery of Inuit Art, 353 Presidio, SF. 563-3344.

■ **Artist's Guild Show** Original paintings, etchings and sculptures. Sat.-Sun., 9 am-5 pm. Artist's Guild of San Francisco, Geary & Powell, SF. 752-4920.

■ **Ronald Chase** Acrylics on canvas. Through June 2. Tues.-Sat., 11 am-5 pm. Triangle Gallery, 445 Bush, SF. 392-1686.

■ **Tim Collins** "Homeostasis," an installation with text by Rebecca Sonit. Through May 30. Tues.-Sat., noon-4:30 pm. Intersection For the Arts, 446 Valencia, SF. 626-2787.

■ **R. Crumb** Cartoon drawings and paintings. Through June 23. Tues.-Sat., 10 am-5:30 pm. Modernism, 685 Market, SF. 541-0461.

■ **'Equations'** Environmentally focused works by John Ammirati, Seymour Locks, Kevin Radley and Rigo 90. May 11-June 9. Tues.-Sat., 11 am-5 pm; Thurs., 11 am-8 pm. SF Arts Commission Gallery, 155 Grove, SF. 558-4445.

■ **Christopher Felver** "Faces of Art: Photographic Portraits of Italian Artists." Through May 27. Wed.-Sun., noon-5 pm. Museo Italo Americano, Fort Mason Center, Building C, Buchanan at Marina, SF. 673-2200.

■ **'Furniture'** Artists from Berlin and the U.S. show works on the theme of "furniture." May 10-May 13. Tues.-Fri., noon-5 pm; Sat., 1-5 pm. Gallery SoToDo, WarehouseSoMa, 520 Minna #2, SF. 673-7720.

■ **Guillermo Galicia** Photographs, "People Images, People Expressions." Through May 25. Wed.-Sun., 1-6 pm. Manuella's Gallery, 3109 Fillmore, suite 201, SF. 923-0822.

■ **Jamie Garza and Amanda Hendricks** Conceptual paintings and sculpture. Through May 23. Call for hours. BOBO Gallery, 759 Harrison, SF. 777-2398.

■ **Carson Gladson** Recent landscape paintings. Through June 9. Mon.-Fri., 9:30 am-5 pm, Sat., 12:30-4:30 pm. Erikson & Elins, 398 Kansas, SF. 861-1080.

■ **Rube Goldberg** Drawings by the cartoonist and three-dimensional works by other artists done "in the Rube Goldberg tradition." May 10-Sept. 16. Wed., 10 am-9:30 pm; Thurs.-Sun. 10 am-5 pm. Exploratorium, 3601 Lyon, SF. 563-7337.

■ **Tim Hunt** Photographs. May 14-June 30. Mon.-Fri., 10 am-5 pm. Louvre, 577, Second St., #101, SF. 777-2977.

■ **'Interventions'** New installations and existing projects by artists Dennis Adams and Andrea Blum and architects Ken Kaplan and Ted Krueger. May 17-July 14. Wed.-Sat., noon-6 pm; Thurs., noon-8 pm. 2AES, 340 Bryant, second floor, SF. 974-6762.

■ **Michael Kenna** Recent photographs by the Bay Area artist. Through June 2. Tues.-Fri., 10 am-5:30 pm; Sat., 10:30 am-5:30 pm. Stephen Wirtz Gallery, Bankers Investment Building, 49 Geary, SF. 433-6879.

■ **Michael Knowlton** Paintings. Through July 7. Call for hours. Gallery 544, 544 Hayes, SF. 552-9740.

■ **Magnolia Press Show** Collaborative works from Magnolia Press including prints by Robert Ameson, David Best,

David Gilhooly and Peter Voukos. May 16-June 16. Mon.-Sat., noon-5 pm. Civic Arts Gallery, 1632 Locust, Walnut Creek. 943-5864.

■ **Nelson Morales** "Disparate Pieces Working Beyond Style," acrylics and works on paper. May 15-June 13. Sat., Mon., Tues., noon-6 pm; Wed., 10 am-2 pm. Nelson Morales Gallery, 1005 Market, SF.

■ **MFA Photography** Photographs by Molly Cushman, David Wright and Sharon Green. Mon.-Fri., 9 am-9 pm; Sat., 9 am-6 pm. Academy of Art Gallery, 625 Sutter, SF. 765-4200.

■ **MFA Show** Paintings, sculptures and installations by 14 MFA candidates of UC Berkeley. May 16-June 17. Wed.-Sun., 11 am-5 pm. University Art Museum, 2625 Durant, Berk. 642-1438.

■ **Motosuke Ohtake** "Metacosmos," an exhibition of new sculpture by the artist. May 17-June 16. Mon.-Sat., 9:30 am-6 pm. Gallery Sho, 315 Sutter, SF. 291-9637.

■ **'Out of the Mainstream'** Paintings by Debra Nakomis Alber, ceramics by Yvonne Boutell and monographs/etchings by Naomi L. Policoff. Through June 2. Mon.-Sat., 10:30 am-5:30 pm. Arts & Crafts Cooperative Inc. Gallery, 1652 Shattuck, Berk. 843-2527.

■ **Rafols-Casamada** New, large canvases by Spanish painter Albert Rafols-Casamada. May 17-June 23. Tues.-Sat., 10 am-5:30 pm. Harcourts Modern and Contemporary Art, 460 Bush, SF. 421-3428.

■ **Piero Resta** "Art For a Better World," mixed media art forms with paintings, ceramics, sculpture, and architectural forms. May 17-June 7. Mon.-Sat., 10 am-6 pm. Christina Galice Gallery, 500 Sutter, SF. 398-4488.

■ **'Right To the Point'** Works in various media by Peter Boyer, Diana Drevsky, Jon Rife, Joe Sam, Suzanne Simlinger and Merti Walker. May 14-June 15. Mon.-Fri., 10 am-5 pm. 1550 Bryant, SF.

■ **SFAI Spring Show** Campus-wide exhibition of student artwork. May 13-May 19. Campus hours: daily, 10 am-5 pm. Walter/McBean Gallery hours: Tues.-Sat., 10 am-5 pm; Thurs., 10 am-8 pm, expanded hours: Sun/13 and Mon/14, 10 am-5 pm. SF Art Institute, 800 Chestnut, SF. 771-7020.

■ **John Sheridan** Paintings and drawings on canvas and paper. Through May 15. Daily, 6 am-2 am. Vesuvio's Cafe, next to City Lights Bookstore, SF. 527-6163.

■ **Leslie Singer and Marshall Selby Weber** "United States of Americana," an exhibit of oil pastels by Singer and constructions with dollar bills by Weber. Wed.-Sat., noon-5 pm. The LAB Gallery, 1807 Divisadero, SF. 346-4063.

■ **Spring Show** Handmade quilts on exhibit at Dunsmuir House and Gardens. May 12-13. Sat.-Sun., 10 am-5 pm. Dunsmuir House and Gardens, 2960 Peralta Oaks Court, Oakl. 562-0328.

■ **Tenderloin Women Artists** Paintings by women artists from the Tenderloin. May 11-May 31. Mon.-Fri., 9 am-5 pm; closed noon-1 pm. Gallery of the Center for Psychological Studies, 1398 Solano, Albany. 524-0291.

■ **Konstantin Titov** Paintings by the Soviet artist. Through June 2. Tues.-Sat., 10 am-5:30 pm. Modernism, 685 Market, SF. 541-0461.

■ **David Trowbridge** New abstract paintings. Through June 23. Tues.-Sat., 10:30 am-5 pm. Modernism, 685 Market, SF. 541-0461.

■ **Yara Tupynamba** Vases, canvases by the Brazilian Indian artist. Through May 12. Daily, 10 am-7 pm. Hourian Fine Art Galleries, 1843 Union, SF. 346-6400.

■ **"Views From the West"** Artifacts from the Collections of the California Academy of Sciences. Through Sept. 30. Daily, all day. United Airlines domestic flights concourse, SF International Airport. 750-7142.

■ **Weir Group Show** "The Usual Suspects," painting, sculpture and works on paper by various artists who have appeared at the Weir Gallery. May 12-June 30. Wed.-Sat., 12:30-5:30 pm. Weir Gallery, 1605 Solano, Berk. 524-8821.

Cabaret

A complete guide to cabaret performers appearing at local clubs and theaters.

■ **An Evening at La Cage** No expense has been spared for this comedy and music show, replete with lavish production numbers and some of the world's most famous celebrities. Shows are Tues.-Thurs. and Sun. at 8:30 pm, and Fri.-Sat. at 8 and 10:30 pm. Open-ended. On Broadway, 435 Broadway, SF. 391-9999.

■ **Beach Blanket Babylon** Beach Blanket Babylon, the very long-running musical cabaret, continues with extravagant hats and silly songs parodying San Francisco and culture around the world. Shows are Wed.-Thurs. at 8 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 3 and 7:30 pm. Open-ended. Club Fugazi, 678 Green, SF. 421-4222.

■ **Dolph Remp Restaurant and Cabaret** The Dolph Remp's cabaret presents variety pianist Vince Massaro, Sat. and Thurs.; Don Jones performs on piano and electric keyboards, Fri. and Wed.; Benita Sargent performs Tues. Shows are 5 pm-midnight. Open-ended. Sailing Ship Dolph Remp Restaurant and Cabaret, Pier 42, SF. 777-5771.

■ **El Rio** Thurs/17: Female impersonator Davida performs with exotic dancer Katrina and comedian Marilyn Pittman. Show at 9 pm. El Rio, 3158 Mission, SF. 282-3325.

■ **JJ's Piano Bar** Fri. features Al St. Claire at 6:30 pm and Frank Banks at 9:30 pm; Sat. features Bob Parke at 9:45 pm; Sun. features Al St. Claire at 6 pm and Bob Parke at 9:45 pm; Mon. features Al St. Claire at 9:15 pm; Tues. features Dennis Crow at 9:30 pm; Wed. features Al St. Claire at 7 pm and Bob Parke at 9:45 pm; Thurs. features Al St. Claire and guests at 7 pm and Frank Banks at 9:15 pm. 2225 Fillmore, SF. 563-2219.

■ **Party of One** This musical revue pokes fun at the ups and downs of being single. Plays Fri. at 8 pm and Sat. at 7 and 9 pm. Open-ended. Zephyr Theatre, 25 Van Ness, SF. 861-6895.

■ **Showbus** A cabaret revue and entertainment extravaganza aboard a city bus, with tours on a charter basis through North Beach, SOMA and the garment district. Call for information and reservations. 775-SHOW.

Comedy

A complete guide to comedy performers appearing at local clubs and theaters.

■ **Asian American Theater Company** Fri/11-Sun/27: Culture Clash presents "Bowl of Beings." Show at 8 pm, with a late show Sat. at 10:15 pm and a matinee Sun. at 3 pm. 403 Arguello (at Clement), SF. \$13-\$15.

■ **Cobb's Comedy Club** Fri/11-Sun/13: Rick Reynolds, Eddie Brill and Dave Pokorny. Tues/15-Thurs/17: Rick Overton. Shows are Tues.-Sun. at 9 pm, with additional shows Fri. and Sat. at 11 pm. The Cannery, 2801 Leavenworth, SF. 928-4320.

■ **Curtain Call** Sun/13: "Cantu's Comedy Stars of the Future Showcase" features S.M. Cerce, Janet Cunningham, Jim Tessier, Kitty Lynch and Shelle Hamil. Show at 7 pm. 1980 Union, SF. 541-5608.

■ **El Rio** Wed/16: Marilyn Pittman with Dan Morgan, Mari Shine and Donald Lacey. Thurs/17: Karen Ripley. Shows at 9 pm. 3158 Mission, SF. 282-3325.

■ **509 Cultural Center** Tues/15: Open mike for comedy, music, performance and readings. Sign-ups at 7:30 pm, shows at 8 pm. 509 Ellis, SF. 346-1308.

■ **Fourth Street Tavern** Sun/13: Comedy showcase. Show at 8 pm. 711 Fourth St., San Rafael. 454-4044.

■ **Holy City Zoo** Fri/11-Sat/12: Mike Ferrucci with Jeff Garlin and Mickey Josephs. Sun/13: Lank and Earl host an open mike night. Mon/14: Mike Welch hosts an open mike night. Tues/15: Kevin Kataoka hosts an open mike night. Wed/16: "Comedy Clubhouse" with Ron Lynch. Thurs/17: "Tubermania" with Benjamin Stuart. Shows at 9 pm with additional late shows Fri.-Sat. at 11 pm. 408 Clement, SF. 386-4242.

■ **Hotel Utah** Wed/16: A comedy showcase. Show at 9 pm. 500 Fourth St., SF. 421-8308.

■ **Improv** Fri/11-Sun/13: Tom Kenny, Dan Spencer with host Ed Crasnick. Mon/14: National Theatre of the Deranged comedy showcase. Tues/15-Thurs/17: Milt Abel and

continued next page

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THE SAN FRANCISCO BAY GUARDIAN

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Greg Otto with emcee Jerome. Shows are Mon. and Sat. at 8 pm and Tues.-Sun. at 9 pm, with additional shows Fri. at 11 pm and Sat. at 10 pm and 11:45 pm. 401 Mason, SF. 441-7787.

■ **Lawrence Hall of Science** Fri/11: Improvisational theater with "Flash Family" in a benefit show for Disabled Children's Computer. Show at 7 pm. Centennial of Grizzly Peak, UC Berkeley, Berk. 841-3224.

■ **Morty's** Tues/15: A comedy showcase. Show at 9 pm. 1024 Kearny, SF. 986-MORT.

■ **New George's** Tues/15: A comedy showcase with Mike Dugan and Andrew Dorfman. Show at 9:30 pm. 842 Fourth St., San Rafael. 459-3853.

■ **New Performance Gallery** Mon/14: Bay Area Theatresports presents Junior Varsity/Varsity mix. Show at 8 pm. 3153 17th St., SF. 824-8220.

■ **The Planet** Fri/11-Sat/12: Mike Dugan and Mike Gandolfi. Thurs/12: Dexter Madison and Paul Kozlowski. Shows at 9 pm. The Dunfey Hotel, 1770 S. Amphlett, San Mateo. 572-8400.

■ **The Punchline** Fri/11-Sat/12: Andy Bumatal, Matt Rledy and Gregory Carey. Sun/13: "SF Comedy Showcase" with Gregory Carey. Shows at 9 pm with additional shows Fri. at 11 pm and Sat. at 7 and 11:30 pm.

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CRITIC'S CHOICE/Dance

Oakland Ballet

We have all known that Danny Glover is a talented guy who is unstintingly giving of himself, even off the screen. In his latest foray into the community, Glover teams up with the Oakland Ballet Company as narrator for a choreographed version of Prokofiev's *Peter and the Wolf*. The orchestra part is performed on the Paramount's Mighty Wurlitzer. Also on the program is a delightful piece of fluff Americana, Agnes de Mille's *Inconsequential* and Ron Thiele's playful *How They Catch Me*.

The company, in order to encourage family attendance, offers a special Mother's Day three-for-four tickets deal for these weekend performances (on tickets ordered by mail or in person from its own box office).

—Rita Felciano

■ **Oakland Ballet** Sat/12th and Sun/13th at the Paramount Theatre, 2025 Broadway, Oakl., 465-6400.



444 Battery, SF. 397-7573.

■ **Sweetriver Saloon** Sat/12: Bobby Salem with Steve Carey and Jovanka Steel. Show at 10 pm. 1328 Stoneridge Mall, Pleasanton. 463-0209.

■ **Tommy T's** Tues/15-Sat/19: Ray Hanna. Shows at 8:30 pm with an additional show Fri.-Sat. at 10:30 pm. 150 W. Juana, San Leandro. 821-8981.

Dance

A complete listing of dance performers at local studios and performance spaces.

■ **Barn Dance** Ray Beal teaches and calls the dances with music by The New Nash Ramblers. Sat/12 at 8 pm, College Avenue Presbyterian Church, 5955 College, Oakl. 547-4822.

■ **Body Storming** *Aria, Dance and Lesbian Poetics*, a collaboration of works by choreographer Amelia Rudolph, feminist theologian and playwright Victoria Rue and composer Jennifer Rycenga. Fri/11-Sat/12 at 8:30 pm, Open Arts Circle, 530 East Eighth St., Oakl.; Sun/13 at 8:30 pm, Footwork, 3221 22nd St., SF. 824-5044.

■ **Brian Cleary Dance Company** A presentation of *Dancing the Spirit of Ireland*, a selection of dances to the sounds of fiddle and concertina with the reel, the jig, the hornpipe and others. Sat/12 at 1 pm, California Academy of Sciences, Golden Gate Park, SF. 863-1719.

■ **Circus Oz** A variation of traditional circus routines with slapstick comedy, political satire and original music to trapeze flying and other "tricks." Wed/9-Sat/12 at 8 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

■ **City College Choreographers** Student choreographers perform *Variations*. Fri/11 at 8 pm, North Gym, City College, Phelan and Judson, SF. 239-3420.

■ **Dance Outre** Thank You, Ever So, a dance based on the life story of Marilyn Monroe. Fri/11-Sat/12 at 8:30 pm, Marin Community Playhouse, 27 Kensington, San Anselmo. 456-8555.

■ **'Dear Mother...'** Joy Abounds, Ruth Botchan Dance Company, Olivia Corson, Dance Current and Leslie Friedman Dance perform this piece dedicated to the Earth as part of the "Earth's Alive!" festival. Sat/12 at 8 pm, Centertown Studio Theatre, 2840 Mariposa (in Project Artaud), SF. 547-0442.

■ **Flamenco Performances** Bay Area flamenco artists perform weekly at Pasha's Middle Eastern Restaurant. Every Sun. at 6:30 and 9:30 pm, 1516 Broadway, SF. 648-5332.

■ **Four Exchanging** The group premieres works by John McConville, Janet Johnson and James Newton with guest artists Josie Mosely and Sue Valentine. Fri/11-Sat/12 at 8:30, Warehouse Studio, 544 60th St., Oakl. 636-1959 or 528-1358.

■ **Kaoma** A night of lambada. Sat/12 at midnight, Warfield Theatre, 982 Market, SF. 762-BASS.

■ **Khadra** An international repertoire of music and dance from Eastern Europe, the Soviet Republics and the Americas. Sat/12 at 8 pm, Sun/13 at 3 pm, Cowell Bayfront Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. 552-3656.

■ **Lick Wilmerding Dance Concert**

A program of the Lick Wilmerding High School students' own choreography. Thurs/10-Fri/11 at 8 pm, Lick Wilmerding High School, 755 Ocean, SF. 333-4021.

■ **Live Lambada Lessons** The Planet offers lambada (Brazilian dance) lessons every Tuesday night, followed by a live Brazilian band. 8 pm, 1770 S. Amphlett, San Mateo. 572-8400.

■ **Los Flamencos de la Bodega** This troupe performs traditional music and dance from Spain. Every Fri.-Sat. at 8:30 and 10 pm, La Maria's, 3033 24th St., SF. 282-7428.

■ **Oakland Ballet** The ballet performs *Peter and the Wolf*. Sat/12 at 8 pm and Sun/13 at 2 pm, Paramount Theatre, 2025 Broadway at 21st St., Oakl. 465-6400.

■ **ODC/SF** The ODC program features Brenda Way's *Secret House* and *Bold Sally* plus *Yellow Wallpaper* and others. Thurs/10-Sat/12 at 8:30 pm, Sun/13 at 7 pm, Herbst Theatre, Van Ness and McAllister, SF. 762-BASS.

■ **'Sins of the Empire of Passion'** An interdisciplinary performance by visual artist Douglas Rosenberg and choreographers Julie McDonald and Susan Brannum, with five dancers performing to music by Bach. Thurs/10-Sat/12 at 8:30 pm, Sun/13 at 3:30 pm, The Folcrom, 475 Haight, SF. 621-4810.

■ **SOTA Students** Students from the School of Fine Arts present performances of Afro-Haitian, modern, jazz and ballet dance. Fri/11-Sat/12 at 7:30 pm, SOTA Theatre, McAttee High School, 555 Portola, SF. 695-5720.

Movies

First Runs

A selective listing of first-run movies and complete listings of repertory-house films in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles. Capsula reviews by Zana Jones, unless otherwise noted.

■ **Any Man's Death** San Francisco: Alexandria (5400 Geary at 18th Ave. 752-5100): call for times.

■ **Batman** East Bay: Grand Lake (3200 Grand, Oakl. 452-3556): daily at 3:45 and 8:15.

■ **Berkeley in the '60s** Nostalgia for you, inspiration for your kids — Mark Kitchell brings the golden age of activism back home, documenting the era as well as anyone has done, then or now, through historical footage and the memories of 15 people who were part of the story. (Steve Warren) East Bay: Northside (1828 Euclid, Berk. 841-6000): daily at 7 and 9:30 with matinees Sat.-Sun. at 2 and 4:30.

■ **The Big Picture** Spot-on spoof of Hollywood's attitude toward top-award-winning film school student Kevin Bacon, in which Martin Short's marvelous as a riotously effete agent, cameos and fantasies abound and Kevin really brings home the bacon. San Francisco: Opera Plaza (Van Ness and Golden Gate. 771-0102): call for times.

■ **Blade Runner** East Bay: Grand Lake (3200 Grand, Oakl. 452-3556): daily at 1:30, 6 and 10:30.

■ **Celia** The film starts out intriguingly

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UNIVERSAL PICTURES THE SAN FRANCISCO BAY AND **GUARDIAN**

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ERIC LERNER PRODUCED BY ROB COHEN DIRECTED BY JOHN BADHAM  A UNIVERSAL PICTURE
PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13 BIRD ON A WIRE PERFORMED BY THE NEWELL BROTHERS ON SAN RECORDS

THE EARLY 'BIRD' GETS THE WORM

The first 25 people who come to THE BAY GUARDIAN offices at 2700-19th Street, San Francisco on Thursday, May 10th, Friday, May 11th, Monday, May 14th and Tuesday, May 15th will receive a pass for two to a special advance screening of BIRD ON A WIRE, a new action-packed romantic comedy from Universal Pictures.

Limit one pass per person. Tickets available on a first-come, first-served basis. NO PHONE CALLS, PLEASE!

This special advance screening of BIRD ON A WIRE will be held on
WEDNESDAY, MAY 16th at 7:30 P.M.
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Employees of the S.F. BAY GUARDIAN, Universal Pictures, and their agencies are not eligible.

REGULAR ENGAGEMENT OPENS FRIDAY, MAY 18TH AT A THEATRE OR DRIVE-IN NEAR YOU!

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enough with a fascinating promise of a combination of fact and fantasy, only to give way to the talent of communism in 1957 Melbourne and not enough motivation for 9-year-old Rebecca Smart's actions. **San Francisco: Opera Plaza** (Van Ness and Golden Gate. 771-0102): call for times.

■ **Chattahoochee** **San Francisco: Kabuki 8** (Post at Fillmore. 931-9800): call for times.

■ **Cinema Paradiso** Loving, set-in-a-Sicilian-village look at people who love movies, specifically implish little Salvatore Casco, who learns to differentiate between reel and real life from compassionate projectionist Philippe Noiret in a movie that will long linger in your mind. **San Francisco: Bridge** (3010 Geary at Blake. 751-3212): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 12:30, 3, 5:30, 8 and 10:20. **UA** (2274 Shattuck, Berk. 843-1487): daily at 12:30, 3, 5:30, 8 and 10:20.

■ **Class of 1999** Mark Lester's sequel to his *Class of 1984* mixes *Blackboard Jungle* with elements of *RoboCop*, *RoboTeech* and *The Terminator* for the perfect drive-in movie. It's pure shit, but great fun if you're in the right mood. (Steve Warren) **San Francisco: Alexandria** (5400 Geary at 18th Ave. 752-5100): call for times. **Empire** (85 West Portal at Vicente. 661-2539): daily at 5:35, 7:35 and 9:35 with matinees Fri.-Sun. at 1:25 and 3:35. **East Bay: Century** (8201 Oakport, Oakl. 562-9990): daily at 1:35, 3:40, 5:45, 7:45 and 9:50. **California** (Kittredge at Shattuck, Berk. 848-0620): call for times.

■ **Cold Feet** **San Francisco: Balboa** (38th Ave. and Balboa. 221-8184): daily at 3:10, 6:40 and 10.

■ **The Cook, The Thief, His Wife and Her Lover** Unrated Grand Guignol of a movie in which we're spared no side of Thief Michael Gambon's ghoulish nature as he avenges himself on Wife Helen Mirren for her infidelity with bookish Diner Alan Howard that's food for thought, but the kind that'll make you throw up. **San Francisco: Alhambra** (Polk and Green. 775-2137): call for times. **East Bay: ACT** (2128 Center at Shattuck, Berk. 548-7200): daily at 7 and 9:25 with matinees Sat.-Sun. at 1:45 and 4:15. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): call for times.

■ **Crazy People** Startlingly funny and spoofs spark this formulaic but entertaining comedy that combines elements of *The Dream Team* and *How to Get Ahead in Advertising*, with Dudley Moore as the copywriter institutionalized for being honest, and an extremely appealing Daryl Hannah as the patient he falls in love with. (Steve Warren) **San Francisco: Presidio** (Chestnut near Scott. 922-1318): daily at 5, 7:15 and 9:30 with matinees Sat.-Sun. at 1 and 3. **East Bay: Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285): daily at 7 and 9 with matinees Sat.-Sun. at 1, 3 and 5. **Emery Bay** (6330 Christie, Emeryville. 420-0107): call for times. **South Shore Cinemas** (2245 Shoreline, Alameda. 521-4200): call for times.

■ **Cry Baby** This is watered-down John

Waters with rarely a divine moment as rich Amy Ducane falls for poor Johnny Depp with predictable results and, the very good production numbers excepted, it's pretty tame stuff. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Driving Miss Daisy** Superbly scripted and acted 25-year-spanning movie in which acerbic, wealthy, 72-year-old southern Jewish Jessica Tandy learns to like and love perennially polite, black, 60-ish chauffeur Morgan Freeman, and makes this mostly a pure joyride. **San Francisco: Metro** (Union and Webster. 931-1685): daily at 1, 3:15, 5:30, 7:45 and 10. **East Bay: UA** (2274 Shattuck, Berk. 843-1487): daily at 12:45, 2:45, 4:45, 7 and 9. **Century** (8201 Oakport, Oakl. 562-9990): daily at 1:05, 3:05, 5:10, 7:10 and 9:15.

■ **Drugstore Cowboy** **San Francisco: Fine Arts** (Shattuck at Haste, Berk. 848-2038): daily at 6 and 9:45 with matinees Sat.-Sun. at 2. **Balboa** (38th Ave. and Balboa. 221-8184): daily at 1:20, 4:55 and 8:25.

■ **Enemies: A Love Story** If Paul Mazursky's farce from the Isaac Bashevis Singer novel weren't so serious it might be called *I Wed Three Wives*. That's the situation Holocaust survivor Ron Silver finds himself in New York in 1949, when varying commitments to Anjelica Huston, Lena Olin and Margaret Sophie Stein make him a trigamist. The interesting moral dilemma and a strong sense of time and place make this a winner. (Steve Warren) **San Francisco: Opera Plaza** (Van Ness and Golden Gate. 771-0102): daily at 7:15 and 9:30 with matinees Sat.-Sun. at 12:30, 2:45 and 5. **East Bay: Albany** (1115 Solano, Albany. 524-5656): call for times.

■ **Ernest Goes to Jail** If you've made it as far as high school, you're too intelligent for this, the best of the three *Ernest* movies, in which Jim Varney successfully plays the dual role of Disney's live-action "Goofy" and the look-alike convict who trades places with him. (Steve Warren) **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 1:50, 6:15 and 10.

■ **The Fabulous Baker Boys** Excellently acted, entirely entertaining story of what happens when singer Michelle Pfeiffer joins cocktail lounge piano players Jeff and Beau Bridges, that's marred only by its dull thud of an ending. **San Francisco: Balboa** (38th Ave. and Balboa. 221-8184): daily at 12:50, 4:45 and 8:40.

■ **Far Out Man** Tommy Chong and a cast of relatives try to mix the '60s with the '90s in a muddled, unfunny "dopers against drugs" movie that's one of the year's worst, except for one funny scene between C. Thomas Howell and Judd Nelson. (Steve Warren) **San Francisco: Galaxy** (1285 Sutter at Van Ness. 474-8700): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 12:15, 2:15, 4:15, 6:15, 8:15 and 10:15.

■ **First Power** Psychic Tracy Griffith helps police detective Lou Diamond Phillips deal with an executed serial killer who keeps possessing other bodies, in a less interesting combination of *Shocker* and *The Hidden*, full of stunts and shocks but without much power of invention. (Steve Warren) **East Bay: California** (Kittredge at Shattuck, Berk. 848-0620): call for times. **Lake Merritt Theater** (1834 Park at E. 18th Ave., Oakl. 835-3535): call for times. **Oaks** (1875 Solano, Berk. 526-1836): daily at 6 and 10 with matinees Sat.-Sun. at 2.

■ **Glory** True story of the Civil War's first northern all-black 54th Regiment of Massachusetts Volunteer Infantry, here commanded by a too-boisly Matthew Broderick whose glory all goes to the stupendous battle scenes, leaving little for human values despite the valiant efforts of Morgan Freeman and Denzel Washington. **San Francisco: Parkside** (19th Ave. and Taraval. 661-1940): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 12:15, 2:40, 5:10, 7:40 and 10:10.

■ **The Gods Must Be Crazy II** But not as crazy as in part I as Kalahari Desert denizen N!Xau encounters the civilized world represented by N.Y. attorney Lena Farugi and research zoologist Hans Strydom, two lost soldiers and a pair of ivory poachers, but the film often feels contrived and its gods aren't crazy enough. **San Francisco: Kabuki 8** (Post at Fillmore. 931-9800): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 12:45, 3, 5:15, 7:30 and 9:45. **UA** (2274 Shattuck, Berk. 843-1487): daily at 12:45, 2:45, 4:55, 7 and 9:10.

■ **Gone With The Wind** **East Bay: Orinda** (4 Orinda Theater Square, Orinda. 254-9060): daily at 7:30 with matinees Sat.-Sun. at 2.

■ **The Guardian** William Friedkin scares up a few exciting scenes in this *bois de boloney* about an invasion of the baby snatcher, shapely limbed druid Jenny Seagrove, who steals infants for her family tree and is a sap for the son of Dwier Brown and Carey Lowell. (Steve Warren) **San Francisco: Kabuki 8** (Post at Fillmore. 931-9800): call for times. **Northpoint** (Powell at Bay. 989-6060): daily at 7:15 and 9:30 with matinees Sat.-Sun. at 2:30 and 5. **East Bay: Century** (8201 Oakport, Oakl. 562-9990): daily at 1:55, 3:55, 5:55, 8 and 10. **California** (Kittredge at Shattuck, Berk. 848-0620): daily at 7:35 and 9:45.

■ **Guests of Hotel Astoria** This story of Iranian refugees arriving at Istanbul's tiny Hotel Astoria and what they must endure in their search for further freedom is undermined by the poorly motivated actions of the central figures, so that one feels impatient rather than sympathetic. **San Francisco: Opera Plaza** (Van Ness and Golden Gate. 771-0102): daily at 6, 8:15 and 10:30 with matinees Sat.-Sun. at 1:30 and 3:45.

■ **A Handmaid's Tale** A superbly acted, impressive-looking unique chiller set in a repressive, sexist future, where women function only as child-bearers, and where prisoner Natasha Richardson must try to stay alive despite warden/official impregnator Robert Duvall. **East Bay: California** (Kittredge at Shattuck, Berk. 848-0620): call for times.

■ **Henry V** Kenneth Branagh's version's so different from Laurence Olivier's that comparisons are difficult, but it's brilliantly acted by a superb British cast, its darkness lightened by a hilarious scene between two women and should be judged entirely on its own merits. **San Francisco: Four Star** (2200 Clement at 23rd Ave. 752-2650): call for times. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Henry: Portrait of a Serial Killer** Most terrifying in this horrifying film are the people who kill randomly and without emotion, like Michael Rooker, and when roommate Tom Towles starts camcording the killings and playing them over and over, that's only one of the chilling occurrences that will shake you to the core. **San Francisco: Gateway** (Jackson at Battery. 421-3353): daily at 1, 3, 5, 7 and 9. **East Bay: Fine Arts** (Shattuck at Haste, Berk. 848-2038): call for times.

■ **House Party** Rappers Kid 'n Play are the respective guest and host of the little soiree, confronting school bullies (Full Force), racist cops, an angry father and romantic problems in Reginald Hudlin's partially successful attempt to make a black "John Hughes movie." (Steve Warren) **East Bay: Century** (8201 Oakport, Oakl. 562-9990): daily at 1, 5:30 and 9:45.

■ **Hunt for Red October** The impressive-looking movie's first half's got more confusing ingredients than a double submarine sandwich, but once the Lithuanian-submarine-captain Sean Connery-headed-for-the-U.S.-to-defect-or-destroy? plot's established, the second half's action's sensational and would even qualify as white-knuckling. **San Francisco: Regency II** (1268 Sutter at Van Ness. 776-8054): daily at 1:30, 4:30, 7:40 and 10:30. **East Bay: Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): daily at 7 and 9:45. **South Shore Cinemas** (2245 Shoreline, Alameda. 521-4200): call for times. **Oaks** (1875 Solano, Berk. 526-1836): daily at 7 and 9:30 with matinees Sat.-Sun. at 2 and 4:30.

■ **I Love You To Death** The performances by Kevin Kline as a married-but-playing-around pizzamaker, wife Tracey Ullman as a perfect paragon of understanding and Joan Plowright as a lethally inclined mother-in-law are marvelous, the problem being that they never seem connected to each other. **San Francisco: Galaxy** (1285 Sutter at Van Ness. 474-8700): daily at 6:15, 8:25 and 10:30 with matinees Sat.-Sun. at noon, 2:10, and 4:10. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 1:15, 3:30, 5:45, 8 and 10:10. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:15, 3:15, 5:15, 7:15 and 9:30.

■ **Internal Affairs** **San Francisco: Balboa** (38th Ave. and Balboa. 221-8184): daily at 2:45, 6:40 and 10:30.

■ **Joe vs. the Volcano** Lighter than thistledown but often very imaginative and fanciful movie in which Tom Hanks heads for a tropical island to throw himself into a volcano along with three-part-playing Meg Ryan, and the small-part players are even hotter than the lava. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Last of the Finest** **East Bay: Lake Merritt Theater** (1834 Park at E. 18th Ave., Oakl. 835-3535): call for times.

■ **Lawrence of Arabia** **East Bay: Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 2 and 7:30.

■ **Lisa** **San Francisco: Cannery** (2801 Leavenworth at Beach. 441-5560): call for times. **East Bay: Albany** (1115 Solano, Albany. 524-5656): call for times.

■ **The Little Mermaid** Good songs, cute creatures, old-fashioned romance and a campy villainess embellish Disney's latest animated fairy tale, a boy-meets-fish, boy-loses-fish, boy-gets-fish story that lives up to the high standards the company has set for the genre. (Steve Warren) **San Francisco: Four Star** (2200 Clement at 23rd Ave. 752-2650): call for times.

■ **Lord of the Flies** Since the story depends on British tradition, this American remake of schoolboys stranded on an island is doomed from the start, despite the good acting, lacking its predecessor's essential poignancy and slow buildup of horror. **East Bay: California** (Kittredge at Shattuck, Berk. 848-0620): call for times.

■ **Mama, There's a Man in Your Bed** Immensely likable black chairwoman Firmine Richard knows much more about her wealthy, self-absorbed boss Daniel Auteuil's business than he does, so when she saves him from ruin and remarries her, he definitely gets the best of the deal in this entertainingly offbeat movie. **San Francisco: Vogue** (Sacramento and Presidio. 221-8183): daily at 1:15, 3:30, 5:45, 8 and 10:15. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Miami Blues** Alec Baldwin's fresh out of jail, Jennifer Jason Leigh's a soft-hearted hooker, but both seek respectability in this fast-moving, very-well-acted-and-written movie that will keep you guessing almost all the time. **San Francisco: Coronet** (3575 Geary at Arguello. 752-4400): daily at 1, 3:15, 5:30, 8 and 10:15. **Stonestown** (19th Ave. and Win-

ston. 221-8182): daily at 1:30, 3:30, 5:45, 8 and 10. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times. **Lake Merritt Theater** (1834 Park at E. 18th Ave., Oakl. 835-3535): call for times.

■ **Mountains of the Moon** Sometimes the savage natives, animals and impressive scenery are more interesting than the characters given the actors, as explorer Patrick Bergin and Iain Glen search for the source of the Nile in 1854 East Africa in a film that sets up fascinating scenes but never quite follows through with them. **San Francisco: Opera Plaza** (Van Ness and Golden Gate. 771-0102): daily at 7 and 9:20 with matinees Sat.-Sun. at 2 and 4:30.

■ **My Left Foot** Extraordinary in every way, this is the true life story of Irish Catholic Christy Brown, born with cerebral palsy that gave him control only over his left foot, who rose above it to become famous as an artist and memoirist, made even more memorable by Daniel Day-Lewis's virtuoso performance. **San Francisco: Kabuki 8** (Post at Fillmore. 931-9800): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107): call for times.

■ **Nuns on the Run** Gentle-souled petty crooks Eric Idle and Robbie Coltrane rob their evil boss of \$1 million, hide in a convent and dress like nuns without being a drag in a movie that's a warm communion of intelligence, inspiration and smooth professionalism, and makes laughter habit forming. **East Bay: Albany** (1115 Solano, Albany. 524-5656): call for times.

■ **Pretty Woman** Corporate mogul Richard Gere wants the services of \$100-an-hour hooker Julia Roberts for one week, and how it all works out makes for a highly entertaining come-uppance of look-downers on among other little gems in which Gere's very good and Roberts a dramatic delight. **San Francisco: Regency I** (1320 Van Ness at Sutter. 885-6773): daily at 12:30, 3, 5:25, 8 and 10:30. **East Bay: Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 1:30, 4:15, 7 and 9:40. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Q & A** Sidney Lumet raises a lot of questions about racism but gives all too few answers as bigoted N.Y. police lieutenant Nick Nolte shoots a Hispanic hood in cold blood, and earnest young D.A. Timothy Hutton must come up with the Q & A (the official record) of the case, but it's all too clichéd to be convincing. **San Francisco: Galaxy** (1285 Sutter at Van Ness. 474-8700): daily at 7:30 and 10:20 with matinees Sat.-Sun. at 11:45, 2:20 and 4:55. **East Bay: Century** (8201 Oakport, Oakl. 562-9990): daily at 3 and 7:30. **UA** (2274 Shattuck, Berk. 843-1487): daily at noon, 2:30, 5, 7:45 and 10:30. **Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at noon, 2:30, 5, 7:45 and 10:20.

■ **Short Time** Prophetically titled with regard to its theatrical life, this police-action-buddy-terminal disease comedy has mistakenly-diagnosed Dabney Coleman trying to get killed in the line of duty so the insurance will send his son to Harvard. It's pleasant and competently done, but leaves you hungry for a movie when it's over. (Steve Warren) **San Francisco: Galaxy** (1285 Sutter at Van Ness. 474-8700): daily at 6:30, 8:30 and 10:30 with matinees Sat.-Sun. at 12:30, 2:30 and 4:30. **Stonestown** (19th Ave. and Winston. 221-8182): daily at 1:15, 3:15, 5:30, 7:45 and 9:50. **Alexandria** (5400 Geary at 18th Ave. 752-5100): daily at 1:15, 3:15, 5:30, 7:45 and 9:50. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 1, 3:15, 5:30, 7:45 and 10. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:15, 3:15, 5:30, 7:45 and 9:30. **Century** (8201 Oakport, Oakl. 562-9990): daily at 1:15, 3:15, 5:15, 7:20 and 9:25. **Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285): daily at 7 and 9 with matinees Sat.-Sun. at 1, 3 and 5.

■ **Spaced Invaders** Five teenage mutant ninja aliens, lured by Orson Welles' *War of the Worlds*, attack a small American town. The chaotic action that follows doesn't do the clever premise justice. (Steve Warren) **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 4 and 8.

■ **Steel Magnolias** **East Bay: Albany** (1115 Solano, Albany. 524-5656): call for times.

■ **Tales From the Darkside** **San Francisco: Royal** (1529 Polk at California. 474-0353): daily at 2, 4, 6, 8 and 10. **Empire** (85 West Portal at Vicente. 661-2539): daily at 5:20, 7:15 and 9:10 with matinees Fri.-Sun. at 1:30 and 3:25. **East Bay: Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285): daily at 7:15 and 9:15 with matinees Sat.-Sun. at 1:15, 3:15 and 5:15. **Century** (8201 Oakport, Oakl. 562-9990): daily at 1:25, 3:30, 5:40, 7:50 and 10:05. **Berkeley** (2425 Shattuck at Haste, Berk. 848-4300): daily at 7:30 and 9:30 with matinees Sat.-Sun. at 1:30, 3:30 and 5:30.

■ **Tango and Cash** If you like Sylvester Stallone and Kurt Russell, you may enjoy this lowbrow *Lethal Weapon* that combines James Bond gadgetry with the camp humor of TV's *Batman*. The action works better than the comedy, the acting is weak and the plot doesn't even try to make sense. (Steve Warren) **East Bay: Lake Merritt Theater** (1834 Park at E. 18th Ave., Oakl. 835-3535): call for times.

■ **Teenage Mutant Ninja Turtles** There's a lot of violence as the good guy Ninja turtles try to make turtle soup out of a gang of teenage boys terrorizing New York, and it looks as if the movie's success will depend on how well it fares against its comic book and cartoon competition. **San Fran-**

Movies

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■ **Time of the Gypsies** A Gypsy teenager is torn between honesty and financial reward in Emir Kusturica's epic, passionate and often wildly funny portrait of a matriarchal gypsy family in Yugoslavia. Clever spins keep potential melodrama from materializing. (Steve Warren) **East Bay: Northside** (1828 Euclid, Berk. 841-6000): daily at 6:30 and 9:30 with matinees Sat.-Sun. at 1 and 3:45.

■ **Too Beautiful for You** A switcheroo twist to the theory that wealthy men have plain and dumpy wives and beautiful mistresses that's an enchanting blend of fact and fantasy, and very well-acted by Joslane Balasko, Carole Bouquet and Gerard Depardieu. **San Francisco: Clay** (2261 Fillmore at Clay. 346-1123): daily at 2, 4, 6, 8 and 10. **East Bay: ACT** (2128 Center at Shattuck, Berk. 548-7200): call for times.

■ **Wild Orchid** **San Francisco: Cinema 21** (2141 Chestnut at Steiner. 921-8720): daily at 12:30, 2:45, 5:10, 7:40 and 10. **East Bay: Century** (8201 Oakport, Oakl. 562-9990): daily at 1:10, 3:20, 5:30, 7:40 and 10. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): daily at 7 and 9:15 with matinees Sat.-Sun. at 12:15, 2:30 and 4:45.

Repertory Theaters

■ **Artists Television Access** Sat/12: Other Cinema presents **The End, Burroughs and Olmsted/Schwantes** at 8:30. Thurs/10: **"Who's the Landlord?"** video screening. 992 Valencia, SF. 824-3890.

■ **Cannery Theatre** Wed/16-Thurs/17: **From Here to Eternity** at 12:45, 4:35 and 8:25; **Petrified Forest** at 3, 6:50 and 10:35. 2801 Leavenworth at Beach, SF. 441-5560.

■ **Castro** Fri/11: **Crimes and Misdemeanors** at 8; **Hannah and Her Sisters** at 6 and 10. Sat/12: SF International Film Festival presents **The Red Shoes** at 1; **Pandora and the Flying Dutchman** at 4; **Michel Strogoff** at 7:30; **Superstar** at 11. Sun/13: **The Wizard of Oz** at 3 and 7:25; **The Adventures of Baron Munchausen** at 12:35, 5 and 9:25. Mon/14: **The Year of Living Dangerously** at 7; **Witness** at 9:10. Tues/15: **Peeping Tom** at 9; **Dial M for Murder** at 7. Wed/16: **Beauty and the Beast** at 1:35, 5:20 and 9; **Orpheus** at 3:35 and 7:10. Thurs/17: **Grand Illusion** at 7; **Rules of the Game** at 9:05. Castro-at Market, SF. 621-6120.

■ **Cinemathèque** Thurs/17: Martin Arnold's **Cinema Concrete: New Films from Austria** with the filmmaker in person at 8. SF Art Institute, 800 Chestnut, SF. 558-8129.

■ **Clay Theater** Fri/11: SF Film Festival presents **That Summer of White Roses** at 1; **Monsieur Hire** at 7:30; **Ariel** at 10. 2261 Fillmore, SF. 567-4641.

■ **Cole Hall Cinema** Fri/11: **Glory** at 6:30 and 9. Thurs/17: **Enemies, a Love Story** at 6:30 and 9. UCSF, 513 Parnassus, SF. 476-2542.

■ **Diablo Valley College** Fri/11: **Witness** at 7:30. Mon/14: **The Big Chill** at 1 and 7. Tues/15: **A Chorus Line** at 2. Wed/16: **The Big Chill** at 1; **Witness** at 7. Thurs/17: **The Best Student Films** at 2. Forum, Library Building, 321 Golf Club Road, Pleasant Hill. 685-1230, ext. 357.

■ **Exploratorium** Sat/12-Sun/13: "Tinkerers' Films," including Buster Keaton in **One Week** and Max Fleisher's **Perpetual Motion** at 1. Lyon (at Bay), SF. 561-0360.

■ **Fruitvale Playhouse** Tues/15: **The Land Before Time** at noon and 2. 3205 Farnam, Oakl. 436-4903.

■ **Grand Lake Theatre** Fri/11-Thurs/17: **2001 — A Space Odyssey** daily at 8:10 with matinees Sat.-Sun. at 3:20; **2010 — The Odyssey Continues** daily at 6 and 10:35 with matinees Sat.-Sun. at 1. Grand Lake Theater, 3200 Grand, Oakl. 452-1998.

■ **Japanese Information Center** Wed/16: **Sports For Everyday Living** at noon. 50 Fremont, suite 2200, SF. 777-3533.

■ **Pacific Film Archive** The SF International Film Festival runs through May 14. Fri/11: **Return Home** at 7; **Untama-Giru** at 9. Sat/12: **Recsk 1950-53: Story of a Forced Labor Camp** at 2; **In the Shadow of the Raven** at 7; **Life is Cheap** at 9:30. Sun/13: **Birth** at 3:30; **Black Rose, Symbol of Sorrow; Red Rose Symbol of Love** at 6; **Barocco** at 8:45. Mon/14: **The Story of Boys and Girls** at 7:30. Tues/15: Austrian Experimental Films of the '80s including Dietmar Brehm's **3 Kronen** and Mara Mattuschka's **Kugelkopf (Eine Ode to IBM)** at 7:30. Wed/16: Andrzej Wajda's **Sams** on at 7; Polanski's **Knife in the Water** at 9:15. Thurs/17: Video by Peter Greenaway and Ardele Lister, **A TV Dante** and short **Hell** at 7:30. 2625 Durant, Berk. 642-1412.

■ **Red Victorian** Fri/11: **The Brothers Quay** and **The Residents** shorts at 2:15, 7:15 and 9:25. Sat/12-Sun/13: **Erendira** at 2:15, 7:15 and 9:15. Mon/14: **The Lion in Winter** at 2:15, 7 and 9:30. Tues/15-Wed/16: **The Hippie Temptation**. Thurs/17: **Women On the Verge of a Nervous Breakdown** at 2:15, 7:30 and 9:15. 1659 Haight, SF. 863-3994.

■ **Roxie Cinema** Fri/11-Thurs/17: Nettie Wild's **A Rustling of Leaves, Inside the Philip-**

pine Revolution Fri. at 7:30 (benefit) and Sat.-Thurs. at 7 and 9:30, with Sat.-Sun. matinees at 3:30, 3:17 16th St., SF. 863-1087.

■ **SF International Film Festival** Fri/11: **Golden Gate Awards: Shorts Gallery** at 12:30; **Red Desert** at 2; **Motion and Emotion** at 3:15; **Badis** at 5; **Magicians in the Sun: New Films by Haas and Herzog** at 6:30; **Chun Tao** at 7; **The Story of Boys and Girls** at 7:15; **Black Rose, Symbol of Sorrow; Red Rose, Symbol of Love** at 7:45; **La Salle de bain** at 9:15; **How to Be Louise** at 9:30; **Marquis** at 11. Sat/12: **Sunless Days** at 12:30; **Circus Boys** at 1; **Pictures of the Old World** at 1:15; **How to Be Louise** at 3; **Have you Seen "Drum" Recently?** at 3:45; **Badis** at 4; **The Story of Boys and Girls** at 4:15; **Stalin is With us** at 6; **Red Lob** at 6:30; **The Owl's Legacy: Parts 7-9** at 8:30; **That Summer of White Roses** at 9; **Have You Seen "Drum" Recently?** at 9:15; **New Greenaway Videos: Death in the Seine** at 10:30. Sun/13: **My XXth Century** at 12:15; **The Owl's Legacy: Parts 10-13** at 12:30; **Chun Tao** at 1; **In the Shadow of the Raven** at 2:30; **New Greenaway Videos: Death in the Seine** at 2:45; **A City of Sadness** at 3; **The Documentator** at 3:15; **Magicians in the Sun: New Films by Haas and Herzog** at 5; **Closing Night: Jesus of Montreal** at 6; **Untama Giru** at 6:15; **Oranges Are Not the Only Fruit** at 8; **Dancing in the Dust** at 9. Kabuki 8, Post at Fillmore, SF. 931-9800.

■ **Sonoma Film Institute** Fri/11-Sat/12: Two Harold Lloyd comedies: **Why Worry** at 7 and **The Milky Way** at 8:25. Thurs/17: **Wings of Desire** at 7:30. Darwin Theatre, Sonoma State University, Rohnert Park. 664-2606.

■ **UC Theatre** Fri/11: **Pink Floyd: The Wall** at 7:30; **The Song Remains the Same** at 5 and 9; **Basketcase** at midnight. Sat/12: **Akira** at noon, 3:45 and 7:30; **Japanese Animation Classics** at 2:30, 6:15 and 10; **The Rocky Horror Picture Show** at midnight. Sun/13: **Valmont** at 2:30 and 8:45; **Barry Lyndon** at 5:15. Mon/14: **Oscar Winning Animation** at 5, 7 and 9. Tues/15: **Easy Rider** at 7:15; **The Graduate** 5:10 and 9:10. Wed/16: **James Baldwin: The Price of the Ticket** at 5, 7 and 9. Thurs/17: **Lawrence of Arabia** at 3:30 and 7:30. 2036 University at Shattuck, Berk. 843-6267.

■ **York** Fri/11-Sat/12: **Faster, Pussycat! Kill Kill!** at 7:30, with a matinee Sat. at 3:45; **Beyond the Valley of the Dolls** at 9:10, with additional shows Sat. at 1:45 and 5:30. Sun/13-Mon/14: **That Obscure Object of Desire** at 9:15 with additional shows Sun. at 1:45 and 5:30; **Exterminating Angel** at 7:30 with matinee Sun. at 3:45. Tues/15-Wed/16: **Nostalgia** at 7:15; **Shadows of Forgotten Ancestors (Wild Horses on Fire)** at 9:30. Thurs/17: **Through the Wire** at 7 and 9:45. 2789 24th St., between Bryant and Potrero, SF. 282-0316.

Music Dance Clubs

A complete guide to Bay Area dance clubs. See rock, jazz, folk/country and classical listings for live music.

■ **Alhambra** Sun., dance music from around the world until 2 am. 1015 Folsom, SF. 626-2899.

■ **Amelia's** Thurs.-Sat., disco and modern; Sun., rock. No cover charge Thurs. and Sun. 647 Valencia, SF. 552-7788.

■ **Avenue Ballroom** Fri., West Coast swing; Sat., East Coast jitterbug. Fri.-Sat., 8 pm-midnight. Sun., ballroom dancing, 7-11 pm. Lessons precede open dancing. 603 Taraval at 16th Ave., SF. 681-2882.

■ **Baxter's** Daily, top 40 and variety. No cover Sun.-Wed. 601 Larkspur Landing Circle, Larkspur. 461-7022.

■ **Bopper's** Mon.-Sat., vintage rock until 2 am. 650 Howard (between 2nd and 3rd St.), SF. 896-1950.

■ **California Dream Cafe** Fri.-Sat., rap and funk. 2041 Center, Berk. 843-9343.

■ **Camelot** Mon.-Sat., top 40, no cover. 3231 Fillmore, SF. 567-4004.

■ **Caribee Dance Center** Wed., reggae; Thurs., salsa and caribee; Fri., "Lovers' Rock"; Sat., "Split of Carnival"; Sun., Brazilian Night. 1408 Webster, Oakl. 835-4006.

■ **Cats** Daily, top 40. Women free on Fri. 48 Peter Yorke, SF. 771-3332.

■ **Cesar's Latin Palace** Fri.-Sun., Latin. Fri.-Sat., dancing until 5 am; Sun., tea dances noon-5 pm, free for senior citizens. 3140 Mission, SF. 648-6611.

■ **City Nights** Wed., "The X"; Thurs., "Apollo"; soul and rap; Fri.-Sun., top 40; Sat., dancing until 2:30 am; Sun., "Dreamland"; gay tea dance, 6:30 pm-4 am. 715 Harrison, SF. 546-7938.

■ **Club Bella Napoli** Wed.-Sun., urban top 40 and club; Sun., 6-10 pm: "Memorex Live by Liarri." 2330 Telegraph, Oakl. 893-5552.

■ **Club Metropolis** Thurs., "The Joint"; old school/Latin/hip-hop/rub-a-dub jams; Fri., funk; Sat., dance mix. No cover charge except Fri. and Sat. after 9 pm. 1484 Market, SF. 621-5001.

■ **Club Mirage** Fri.-Sat., top 40. 2 Kansas, SF. 431-9046.

■ **Colossus** Sat., dance mix presented by Crew; open until 6 am. 1015 Folsom, SF. 431-BOYS

■ **Covered Wagon Saloon** Mon.,

dance music; Tues., glam, punk, rasta and funk; Wed., hip-hop and funk; Thurs., "Love Shack" high-tech psychedelic; Fri., "Family Function: Loose Grooves of the '70s"; Sat., hip-hop and funk. 917 Folsom, SF. 974-5906.

■ **Croll's Bar & Grill** Sat., dance mix. No cover charge. 1400 Webster, Alameda. 522-8439.

■ **Crystal Pistol** Thurs.-Sun., dance mix. 842 Valencia, SF. 695-7887.

■ **DNA Lounge** Nightly, alternative modern and funk. Dancing until 4 am. 375 11th St., SF. 626-1409.

■ **DVS** Wed.-Sat., progressive dance music. Thurs., students free with ID. Fri.-Sat., open until 4 am. 540 Howard, SF. 777-1419.

■ **Ear** Wed., varied dance music. 842 Valencia, SF. 695-7887.

■ **El Rio** Fri., modern. No cover. 3158 Mission, SF. 282-3325.

■ **Endup** Thurs.-Sun., dance mix. 401 Sixth St., SF. 495-9550.

■ **Firehouse 7** Sun. reggae; Mon., roots reggae; Tues., "Dum Dum Club," industrial rock; Wed., reggae; Thurs., modern mix; Fri., "Rhythm Zone"; Sat., "Smokin' House." No cover charge. 3160 16th St., SF. 621-1617.

■ **Full Moon Saloon** Mon.-Tues., dance mix. 1725 Haight, SF. 668-6190.

■ **Houlihans** Nightly alternative rock plus videos. No cover Sun.-Thurs. 2800 Leavenworth, SF. 775-7523.

■ **Holy Cow** Tues.-Sun., modern and progressive top 40. No cover charge. 1531 Folsom, SF. 621-6087.

■ **I-Beam** Sat., "Erotic a-go-go"; Sun., gay tea dance from 5 pm. 1748 Haight, SF. 668-6023.

■ **Kesha's Inn** Mon.-Wed., "Club Options"; dance mix. No cover. 2618 San Pablo, Berk. 486-9157.

■ **Kennel Club** Thurs. and Sat., "The Box"; gay funk and soul; Fri., "Club Q", dancing for women; Sun., reggae and worldbeat. 628 Divisadero, SF. 931-1914.

■ **La Terraza** Mon.-Fri., Marichis; Thurs.-Sun., North Mexican dance mix. No cover charge. 3472 Mission, SF. 285-1236.

■ **Le Montmartre** Fri.-Sat., Latin and salsa. 2125 Lombard, SF. 563-4618.

■ **The New Martini Empire** Thurs., "Macombo"; Brazilian and salsa; Fri., "Double Club" with world sounds and free Lambada lessons in one room plus disco and go-go dancers in another; Sun., "El Hambro"; Arabic, African, and Soco. 1015 Folsom, SF. 626-2899.

■ **Nightbreak** Wed., "Female Trouble"; lesbian dance night; Fri., "All the Funk That's Fit to Pump"; Sun., funk and hip-hop; Tues., dance mix. 1821 Haight, SF. 221-9008.

■ **1970 (the club)** Thurs., music from 'he disco decade. I Beam, 1748 Haight, SF. 668-6023.

■ **Oasis** Wed., "Funk Fast & Furlous"; Thurs., "Modern Rock Classics" with Mark Hamilton; Fri., funk; Sat., "Rock Rules." 11th St. and Folsom, SF. 621-8119.

■ **Oz** Nightly, top 40. No cover before 9 pm. Westin St. Francis, 335 Powell, SF. 397-7000.

■ **Palladium** Fri., funk and soul; Sat., beat, urban funk, rap and scratch; Sun., modern rock with videos; Wed., live rap; Thurs., modern. Wed.-Sun., until 6 am. 1031 Kearny, SF. 434-1308.

■ **Ramona's** Fri., Sat. and Mon., dance mix. Thurs., reggae. 370 Embarcadero West, Oakl. 891-2531.

■ **Rawhide** Nightly, country and western. No cover charge. 280 Seventh St., SF. 621-1197.

■ **Rockin' Robin's** Fri.-Sat., "Rock Hop"; Tues., "Motown Night"; Thurs., "Carioca Sing-Along." No cover charge, Tues.-Thurs. 1840 Haight, SF. 221-1960.

■ **Rockin' Robin's Downtown** Fri., '50s, '60s and '70s music. No cover charge. 133 Beale, SF. 543-1961.

■ **Silhouettes** Mon.-Wed. and Fri.-Sat., '50s and '60s rock and roll. Mon.-Wed., no cover. 155 Jefferson, SF. 673-1954.

■ **The Stud** Mon., funk; Wed., oldies; Tues., Thurs.-Sun., modern. Weekdays, no cover charge. 399 Ninth St., SF. 863-6623.

■ **Studebaker's** Mon.-Sat., '50s-'80s dance music until 2 am. 22 Fourth St., SF. 777-0880.

■ **Three Klicks Out** Tues.-Sun., soul. 555 E. Francisco, Suite 19, San Rafael. 454-3941.

■ **Touche** Sun., "Skirts"; dance music for women; Thurs., "Club U.N."; Fri.-Sat., "Club Touche," modern and top 40, dancing until 3 am. 300 De Haro, SF. 861-8990.

■ **Townsend** Thurs., "Townhouse"; house music; Fri.-Sat., "How You Like It," house and modern mix, dancing until 4 am. 177 Townsend (at Third St.), SF. 974-6020.

■ **Trauma** Fri., alternative dance music. 842 Valencia near 20th St., SF. 695-7887.

■ **The Underground Club** Mon., "Wax Trax"; industrial and techno; Tues., "Modern Metropolis"; Wed., "Mystery City," alternative music; Thurs., all request night; Fri., "Musik Zone," modern and alternative; Sat., "The Blitz Club," '60s-'80s alternative music. Tues.-Thurs. until 3 am; Fri.-Sat. until 9 am. 201 Ninth St., SF. 552-3466.

■ **Uptown Nite Klub** Thurs.-Sat., reggae, soukous, soca, calypso and African. Dancing until 3 am. 1803 Webster, Oakl. 832-8282.

■ **Windsurf Bar and Grill** Mon.-Sat., disco. 235 University, Berk. 845-7656.

■ **Yancy's Saloon** Fri.-Sat., music from the '50s to the '90s. 734 Irving, SF. 665-6551.

■ **The X** Fri., modern, age 18 and over; Sat., modern, 21 and over. Fourth and Bryant, SF. 543-6246.

Folk/Country

A guide to acoustic, folk and country & western music at Bay Area theaters and clubs.

11/Friday

■ **Bob Bruen** 8 pm, Buffet Flat Bookstore, 307 Cortland, SF. 641-8247.

■ **Dana Hubbard Band** 9:30 pm, Pat O'Shea's Mad Hatter, Geary and Third Ave., SF. 752-3148.

■ **Barry Deeney** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **High Country** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **Olcan Masterson** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

continued next page

"X" AS IN EXCELLENT!
—Richard Corliss, TIME MAGAZINE

"OUTRAGEOUS, ORIGINAL AND DARING!"
—Jack Garner, GANNETT NEWS

"DIABOLICALLY FUNNY!"
—Peter Travers, ROLLING STONE

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continued from previous page

- **Mary McCaslin** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.
- **Raving Minstrel** 8 pm, Canessa Gallery, 708 Montgomery, SF. 339-2719.
- **Restless Heart** 8 pm, Luther Burbank Center for the Arts, 50 Mark West Spring Rd.,

Santa Rosa. 762-BASS.

- **Willcamayu** 8:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

12/Saturday

- **Bluegrass Arts and Wine Festi-**

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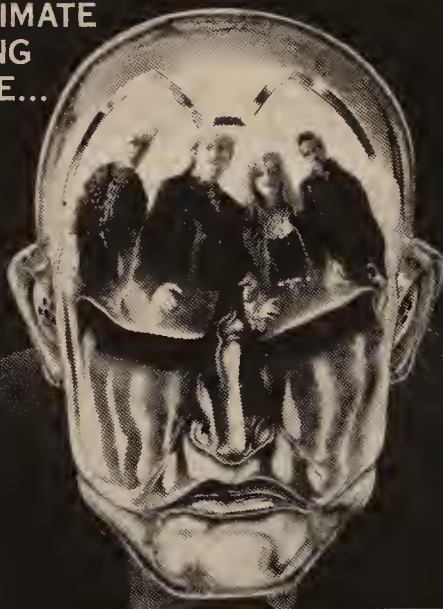
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Visual Effects Supervisor ERIC ALLARD Director of Photography MARK IRWIN C.S.C. Original Music Score by MICHAEL HENIG Co-Producer EUGENE MAZZOLA
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Screenplay by C. COURTNEY JOYNER Produced and Directed by MARK I. LESTER

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val Featuring Harmony Grits, Surf City Boys and Steve Kritzer and Company. Sun/13 program features Homefree, Ginny Mitchel and Sidesaddle. 11 am-5:30 pm, Halicrest Vineyards, 379 Felton Empire, Felton. (408)335-4441.

- **Celtic Elvis** 8:15 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.

■ **Concord Choral Concert** Featuring high school choral groups. 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord. 762-BASS.

- **Harmony Grits** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **I'll Be Right Home, Honey** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Klezmer Revival** 8 pm, Berkeley/Richmond Jewish Community Center, 1414 Walnut, Berk. 848-0237.

■ **Odds n' Ends** 9 pm, Pacific Coast Brewing Company, 906 Washington, Oakl. 836-BREW.

■ **Red Branch** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Jody Stecher** With Kate Brislín. 8 pm, San Geronimo Cultural Center, 6350 Sir Francis Drake, San Geronimo. 488-9385.

■ **The Tritones** 8 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.

■ **Tony Valera** With Andy Drake and comedian Margaret Cho in a benefit for Big Brothers/Big Sisters of SF. 9 pm, Upstairs at Hunan Restaurant, 924 Sansome, SF. 434-4860.

13/Sunday

■ **Mark Cooper** With Al Guzman. 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **Gwenda Davies** 2 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.

■ **Figgy Duff** 3 pm, Village Theatre, 233 Front, Danville. 688-1828.

■ **Pat Hamilton** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Hay Fever** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **Irish Music Session** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **John Lee Hooker** 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750. (Also Mon/14.)

■ **Irish Music Session** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Mild Colonial Boys** 4 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **The Sims Family Ensemble** 8 pm, Central Library, 2090 Kittredge at Shattuck, Berk. 644-6100.

■ **Sukay** 5 pm, First Presbyterian Church, 27th St. and Broadway, Oakl. 444-3555.

14/Monday

■ **Bluegrass Jam Session** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **John Lee Hooker** See Sun/13.

■ **Rory McNamara** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Traditional Irish Music Session** Irish dance lessons at 7 pm; music session, hosted by Leif Sorbye, at 9 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

15/Tuesday

■ **Circle Arts** Open mike night. 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Christy Delaney** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122. (Also Wed/16.)

■ **Skip Henderson** 8:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

■ **Open Mike** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Sextants** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

16/Wednesday

■ **Christy Delaney** See Tues/15.

■ **Carolyn Jayne** 9:30 pm, John Barleycorn, 1415 Larkin, SF. 771-1620.

■ **Lone Star** 9:30 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **The Phlounders** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **Rough Country** 9:30 pm, 19 Broadway, Fairfax. 459-1091.

■ **Pete Wernick** With Jody Stecher, Kate Brislín and Chris Lewis. 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

17/Thursday

■ **Akousticlub** An open mike/showcase for acoustic music. 9:30 pm, Rumors, Broadway and Kearny, SF. 398-2789.

■ **Paul Geremla** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Marla & Sylvia** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **'Music From Brazil and Beyond'** Featuring Silvia Nakkach and Jack Gates. 8 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

Jazz

A guide to live jazz at local clubs and theaters.

11/Friday

■ **Joe Askew** With Dick Whittington. 9 pm, Pearl's, 256 Columbus, SF. 291-8255.

■ **'Batucaje Showcase'** Featuring Samba Street Dancers. 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657. (Also Sat/12.)

■ **Bob Yance Sextet** 1:30 am, Pearl's, 256 Columbus, SF. 291-8255.

■ **Jim Burke** 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Sat/12.)

■ **William D. Burton** 8:45 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612. (Also Sat/12 at 9:30 pm and Tues/15 at 6 pm, Pasand Lounge, 1875 Union, SF. 922-4498.)

■ **Gina Catania** With Frank Bohan. 8 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.

■ **Celia Malheiros & Friends** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

■ **Charles Unger Experience** 8 pm, The Caspian, 517 Clement, SF. 387-0603. (Also Sat/12.)

■ **Tony Clark** 7 pm, Restaurant Metropole, 2271 Shattuck, Berk. 848-3080.

■ **David Bell & The Belly Buttons** 8:30 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.

■ **Don Neely's Royal Society** Fri.-Sat. and Tues.-Thurs., 9 pm, New Orleans Room, Fairmont Hotel, California and Mason, SF. 772-5000.

■ **The Dwaine Spurlin Band** 8:30 pm, Picante Taqueria, 1328 Sixth St., Berk. 525-3121.

■ **Fred Lamberson Trio** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

■ **Jackie Hairston** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955. (Also Thurs/17.)

■ **Judy Hall** 5:30 pm, Holiday Inn at Fisherman's Wharf, 1300 Columbus, SF. 771-9000.

■ **Joseph Jarman** With Thurman Baker. 9 and 11 pm, Concepts Cultural Gallery, 480 Third St., Oakl. 763-0682.

■ **Joe Alvarez Trio** Fri.-Sat. at 9 pm and Tues.-Thurs. at 8 pm, Tonga Room, Fairmont Hotel, California and Mason, SF. 772-5000.

■ **John Myers Trio** Fri.-Sat. at 8 pm, Sun. at 5 pm, Sausalito Seven Seas, 682 Bridgeway, Sausalito. 332-1304.

■ **Hyler Jones** Fri.-Sat. and Wed.-Thurs., 8:30 pm, Chanan's Lounge, Fishermans Wharf, 2500 Mason, SF. 362-5500.

■ **Jules Broussard Band** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063. (Also Sun/13 at 6 pm.)

■ **Latin All-Stars** 9 pm, Cesar's Latin Palace, 3140 Mission, SF. 648-6611. (Also Sat/12 at 9 pm, and Sun/13 and Thurs/17 at 8 pm.)

■ **Les McCann & the Magic Band** With Jimmy Smith Quartet. 9 and 11:30 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Sat/12-Sun/13.)

■ **Mike Lipskin** 5:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Wed/16-Thurs/17 at 5:30 pm, Mon/14 and Tues/15 at 8:30 pm.)

■ **Malik** With Center Piece. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498. (Also Sat/12.)

■ **Peter Mintun** Fri.-Sat. at 8 pm and Wed.-Thurs. at 7 pm, Masons Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.

■ **Oakland Youth Chorus Chamber Singers** With Rhlannon Sat/12 and The Sims Family Gospel Singers Sun/13. 8 pm, Central Library, 2090 Kittredge at Shattuck, Berk. 644-6100. (Also Sat/12-Sun/13.)

■ **Open Mike** 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

■ **Oregon** 9 and 11 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200. (Also Sat/12.)

■ **Paul Mousavi Trio** 9 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.

■ **Don Sheridan** 7 pm, Lafayette, 290 Pacific, SF. 986-3366.

■ **Campbell Simpson** 4 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

■ **Carol Sloane** 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Sat/12.)

■ **Bill Unger** Performing on the Chapman Stick. 7 pm, Jawad's, 1799 McAllister, SF. 921-5968.

■ **Viva Brasil** With Escola Nova de Samba. 8 pm, Studio Brasil, 50 Brady, (between Market and Otis, Gough and 12th St.), SF. 863-0321. (Also Sat/12.)

■ **Voyage** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **The Yancy Taylor Jazztet** 5 pm, Oakland Athletic Club, 1418 Webster, Oakl. 893-3412.

12/Saturday

■ **'Batucaje Showcase'** See Fri/11.

■ **Brenda Boykin** With Eric Swinderman. 4 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

■ **William D. Burton** See Fri/11.

■ **Claudia Gomez** With Fandango. 9:30 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **Howard Barkan and Co.** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

■ **Malik** See Fri/11.

■ **Radcliff** 9 pm, Pearl's, 256 Columbus, SF. 291-8255.

■ **Ralph Nelson Swing Quartet** 8:30 pm, Picante Taqueria, 1328 Sixth St., Berk. 525-3121.

■ **Betty Shaw** 7 pm, Lafayette, 290 Pacific, SF. 986-3366.

■ **Kirby Smith** 7 pm, Restaurant Metropole, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

■ **Max & Mona** 9 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.

■ **Rose Garden Music Festival** Featuring College of Alameda Big Band, the Larry Steff/Robin Lewis and Friends Jazz Band, Sweet Surrender and Toga Na Roupia Samba Ensemble with others. Beginning at 9 am, Berkeley Rose Garden, Eunice and Euclid, Berk. 525-0438.

■ **Steve Heckman Quartet** 8 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.

■ **The Swing Quartet** With Ralph Nelson. 8:30 pm, Picante Taqueria, 1328 Sixth St., Berk. 525-3121.

■ **Beverly Watson** With Raw Silk. 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **Dick Whittington** With the Joe Askew Quartet. 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

■ **Faith Winthrop** With Gus Gustavson. 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.

13/Sunday

■ **Airius** With Count Down. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

■ **Al Molina Quartet** 4 pm, Pearl's, 256 Columbus, SF. 291-8255.

■ **Margie Baker** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **CSM Jazz Band** 3 pm, Theater, College of San Mateo. 574-6288.

■ **The Dick Gail/Carl Lockett Band** 9:30 pm, Tropical Haight, 582 Haight, SF. 558-8019.

■ **Full Faith and Credit Big Band** 3 pm, Bruno's, 2389 Mission, SF. 641-1144.

■ **Jazz Jam Session** With the Herb Gibson Quartet. 4 pm, Ramona's, 370 Embarcadero West, Oakl. 891-2531.

■ **Joe Ellis & Friends** 9:30 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **Jules Broussard Band** See Fri/11.

■ **Les Bailey's Jazz Jam** 4 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

■ **25 Main St. Dixieland Jazz Band** 4 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.

■ **The Milandro Band** With the Mexe Mexe Dancers and Ivson Lins. 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

■ **Nick Clyde Trio** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

■ **Ray Fisher Sextet** 5 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.

■ **Sherri Roberts** 8 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.

■ **Scott Hamilton Quartet** 4:30 pm, Bach Dancing and Dynamite Society, Douglas Beach House, Half Moon Bay. 726-3839.

■ **Paula Sorce** With Centerpiece. 2:30 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

■ **Vocal Jazz Ensemble** 3 pm, Fine Arts Theater, College of Marin, Sir Francis Drake and College, Kentfield. 485-9460.

■ **Cecil Wells** 2:5 pm and 6:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.

■ **The Yancy Taylor Jazztet** 9 pm, 5th Amendment, 3255 Lakeshore, Oakl. 832-3242.

■ **Fredric Zimmerman** With Chris Amberger. 6 pm, Katana Japanese Restaurant, 2399 Shattuck, Berk. 843-6643.

14/Monday

■ **Barry Solomon and Co.** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

■ **Claudia Gomez Quartet** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657. (Also Tues/15.)

■ **Jimmy Price Trio** 9 pm, New Orleans Room, Fairmont Hotel, California and Mason, SF. 772-5259.

■ **Pasand All Stars** With Count Down. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

■ **Paula West** With Ken Muir. 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001. (Also Tues/15.)

■ **Weslia Whitfield** With Michael Greensill. Mon.-Tues., 7 pm, Masons Restaurant, Fairmont Hotel, California and

15/Tuesday

- **William D. Burton** See Fri/11.
- **Michele DeLuca** With Adam Levy. 6:30 pm, Casbah Restaurant, 1920 San Pablo, Berk. 540-0784.
- **Claudia Gomez Quartet** See Mon/14.
- **Cookie Wong Trio** Tues.-Thurs. at 8 pm, Terrace Lounge, Claremont Hotel, Oakl. 843-3000.
- **Benny Green** 4 pm, Maybeck Recital Hall, 1537 Euclid, Berk. 848-3228.
- **Carmen McRae** 8 and 10 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200. (Also Wed/16-Thurs/17 at 8 and 10 pm and Fri/18-Sat/19 at 9 and 11 pm.)
- **Michael LaMacchia Quintet** 8:30 pm, Kimball's, 300 Grove, SF. 861-5555.
- **Miya Masaoka and Co.** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.
- **Now Hear This** 7:30 pm, Pacific Coast Brewing Company, 906 Washington, Oakl. 836-BREW.
- **Orquestra Guayacan** 8 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555.
- **Vince Lateano Trio** 8 pm, Pearl's, 256 Columbus, SF. 291-8255. (Also Wed/16-Thurs/17.)
- **Ed Wetteland** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

16/Wednesday

- **Airius** With Count Down. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.
- **Bobby Escovedo** 9:30 pm, Ramona's, 370 Embarcadero West, Oakl. 891-2531.
- **Gus Gustavson** Wed.-Thurs., 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.
- **John Heller Trio** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.
- **Norma Teagarden** With Friends. 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
- **Van Cortlandt Duo** 6 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.
- **Vince Lateano Trio** See Tues/15.
- **Ed Wetteland** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

17/Thursday

- **El Salsa Express** With Salsa Caliente. 9 pm, Caribee Dance Center, 2424 Webster, Oakl. 835-4006.
- **Dick Fregulia** With Ken Plourde. 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
- **Mike Greensill** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.
- **Herb Gibson Duo** 6 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.
- **Scott Hamilton** 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Fri/18-Sat/19.)
- **Jeff Feldstein and Co.** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.
- **Kalidascope** 8:30 pm, Caffé Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.
- **Joe Mattox** With Marcella Hooks and Count Down. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.
- **'Tea Dance'** Featuring Billy Robinson's Dance Combo in an evening for senior citizens. 1:30 pm, Skyline College Cafeteria, 3300 College, San Bruno. 355-7000.
- **Slan** With The Jazz Passengers and Curlew. 9 pm, DNA Lounge, 375 11th St., SF. 626-2532.
- **SOTA Showcase** Featuring the SOTA orchestra, jazz band and brass ensemble. 7:30 pm, School of the Arts Theatre, McAteer High School, 555 Portola, SF. 695-5720.
- **Vince Lateano Trio** See Tues/15.
- **Diva Brasil** Featuring Lambahia Dance Show. 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

Rock

A guide to this week's shows in rock, reggae, R&B, blues, international and other pop music, including performances at central Bay Area nightclubs.

11/Friday

- **Alley Boys** With Gone Jackals and Nero Cross. 10:30 pm, Chatterbox, 853 Valencia, SF. 821-1891.
- **Amicus** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.
- **Paul Anka** 8 pm, Circle Star Center, 1717 Industrial Way, San Carlos. 366-7100.
- **Big Bob's Blues Band** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

continued next page



FRIDAY, MAY 11

- **COLLEGE OF MARIN CHORUS** The chorus and chamber singers perform works by Rutter, Handel and others. 8 pm, Fine Arts Theater, College of Marin, Sir Francis Drake, Kentfield. 485-9460.
- **GUITAR FESTIVAL** Guitarists Marc Regnier, Steve Pasero and Scott Tennant perform. 8:30 pm, Bach Dancing & Dynamite Society, Douglas Beach House, Mirimar Beach in Half Moon Bay. 726-3839.
- **OAKLAND YOUTH CHORUS** The chorus chamber singers perform music ranging from classical to jazz. 8 pm, Berkeley Public Library, 2090 Kittredge, Berk. 644-6100.
- **OLD FIRST CONCERTS** Pianist Carol Fontana performs works by Beethoven, Ravel, Cooper and Schumann. 8 pm, Old First Church, Van Ness and Sacramento, SF. 474-1608.
- **NIEL ROLNICK** Composer Neil Rolnick performs his own works. 8 pm, New Langton Arts, 1246 Folsom, SF. 626-54416.
- **ROVA SAXOPHONE QUARTET** The quartet performs. 8:15 pm, Noe Valley Music, 1021 Sanchez, SF. 647-2272.
- **ANN MIA SADOWSKY** The soprano joins pianist Charles Calhoun to perform works by Copeland, Debussy, Mozart and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.
- **SF SYMPHONY** The symphony performs works by Bach and Orff. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400. (Also Sat/12 at 8:30 pm.)
- **TURTLE ISLAND STRING QUARTET** The quartet performs. 8 pm, Laurel Heights Auditorium, 3333 California, SF. 476-2542.
- **ASAKO URUSHIHARA** The violinist performs works by Brahms, Debussy, Dvorak and Kreisler. 8 pm, Hertz Hall, University of California, Berk. 642-0212.
- **VOCAL RECITAL** Baritone Howard Higson and mezzo soprano Lynda Madej are accompanied by pianist Josephine Gandolfi in works by Debussy, Schumann and others. 8 pm, SF Community Music Center, 544 Capp, SF. 647-6015.

SATURDAY, MAY 12

- **BANCROFT BAROQUE ENSEMBLE** The ensemble performs works on period instruments. 8:30 pm, The Musical Offering, 2430 Bancroft, Berk. 849-0211.
- **BERKELEY HARMONIA** The chorus and orchestra performs *Ein Deutsches Requiem* by Johannes Brahms. 8 pm, St. Joseph the Worker Church, 1640 Addison, Berk. 524-6692.
- **KEN BOWLUS** The guitarist joins student vocalists and instrumentalists in works by Leisner, Schubert and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.
- **CHAMBER MUSIC SERIES** Steve Adams and Ben Goldberg present an evening of woodwind improvisations. 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.
- **COLLEGE OF MARIN** The college's chamber ensemble performs music from baroque to contemporary. 8 pm, Fine Arts Theater, College of Marin, Sir Francis Drake, Kentfield. 485-9460.
- **ITALIAN BAROQUE MUSIC** "From Venice to Versailles," Jillion Dupree and Elaine Thronburgh perform works by Vivaldi, Scarlatti, Couperin and Bach. 8 pm, Museo ItaloAmericano, Fort Mason, building C, SF. 673-2200.
- **MILLS COLLEGE GAMELAN** The group performs new gamelan pieces by composers from Indonesia and the United States. 8 pm, Concert Hall, Mills College, 5000 MacArthur, Oakl. 430-2171.
- **PIPE ORGAN CONCERT** Organist Ludwig Altman or John Fenstermaker performs. 4 pm, California Palace of the Legion of Honor, Lincoln Park, 34th Ave. and Clement, SF. 750-7678. (Also Sun/13.)
- **SLAVYANKA** 8ay Area Men's Slavic Chorus performs orthodox hymns, folk songs and brigand ballads. 8 pm, First Congregational Church, 2345 Channing, Berk. 848-3696.
- **TRINITY CHAMBER CONCERTS** The Safe Sextet will perform a world premiere by David Jaffe and works by Bearer, Spohr, Mozart and Hadyn. 8 pm, Trinity Chapel, 2320 Dana, Berk. 549-3864.

SUNDAY, MAY 13

- **BERKELEY YOUTH ORCHESTRA** The season's final concert combines the "Spring Concert" with "Festa Verdi V." 4 pm, St. John's Presbyterian Church, 2727 College, Berk. 566-4355.
- **CHANTICLEER** The male vocal ensemble performs. 8 pm, First Congregational Church, Dana and Durant, Berk. 843-2119.
- **EILEEN COGGIN** The organist performs works by Brahms. 5:30 pm, St. Mark's Episcopal Church, 2300 Bancroft Way, Berk.
- **STEVEN DAVIS** The tenor performs works by Brahms, Rachmaninoff, Bizet, Dvorak and others. 3:30 pm, St. Peter's Cathedral, Geary and Gough, SF. 453-8853.
- **FUNNY FIDDLES** A night of 17th-century musical hilarity. 7:30 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
- **MATTHEW OWENS** The cellist performs works by Debussy, Faure, Mozart and himself. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.
- **PIPE ORGAN CONCERT** See Sat/12.
- **POCKET OPERA** Donald Pippin's group performs Wagner's *No Love Allowed*. 3 pm, First Congregational Church, 2345 Channing, Berk. 346-2780.
- **SKAO RUAMSUKE** The pianist performs works by Bach, Beethoven, Debussy and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.
- **SF CONTEMPORARY MUSIC** Trombonist Toyoji Tomita joins percussionist William Winant in a performance of Chris Brown's *Alternating Currents*. Noon, 2 and 4 pm, SF Museum of Modern Art, 401 Van Ness at McAllister, SF.
- **SFSYMPHONY** Pianist Vladimir Feltsman performs. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.
- **TRUE JOHNSON** The soprano performs works by Verdi, Poulenc, Bernstein, Sondheim and others. 7:30 pm, Community Music Center, 544 Capp, SF. 647-6015.

MONDAY, MAY 14

- **LYNN HARRELL** The cellist performs works by Debussy, Dvorak, Mendelssohn and Stravinsky. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 392-4400.
- **VICTORIA NEVE and INARA MORGENSTERN** The pianists perform works by Bolcom, Copeland, Ravel and Rachmaninoff. 1:10 pm, Knuth Hall, SF State University, 1600 Holloway, SF. 338-1431.
- **SF CONTEMPORARY MUSIC PLAYERS** Soprano soloist Susan Narucki performs Elliott Carter's *A Mirror on Which to Dwell* and flutist Harvey Sollberger performs his own composition, *Riding the Wind I*. 8 pm, Green Room, Veterans Building, Van Ness at McAllister, SF. 431-5400.
- **CANDY HUI-WEN SU** The pianist performs works by Bartok, Beethoven, Chopin and Debussy. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

TUESDAY, MAY 15

- **PIANO REPERTOIRE CONCERT** College of Marin students perform works by Chopin, Liszt and Brahms. Noon, Fine Arts Theater, Sir Francis Drake, Kentfield. 485-9460.
- **FRANK RYKEN and JUDY WING** The tenor and soprano perform in the "Opera Nights" series. 6:45 pm, Ristorante Venezia, 1902 University Ave, Berk. 644-3093.
- **SF STATE SYMPHONY** The University Symphony and Chorus perform Schubert's *Mass in E*, #6. 8 pm, McKenna Theater, Creative Arts Building, SF State University, 1600 Holloway (at 19th Ave.), SF. 338-2467.

WEDNESDAY, MAY 16

- **ACOUSTIC CAFE** Guitarists Jamey Bellizzi and Eric Symons perform baroque duets and contemporary Latin and Spanish solos. 7 pm, LaBodega, 1337 Grant, SF. 433-0439.
- **BROWN 8AG OPERA** Young artists of the SF Opera Center perform in programs of opera arias, ensembles and Broadway musicals. Noon, One Market Plaza, Mission at Embarcadero, SF. 565-6431.

THURSDAY, MAY 17

- **SF SYMPHONY** Pianists Garrick Ohlsson and Rudolf Serkin join the symphony to perform works by Mozart, Reger and Beethoven. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.
- **TRIO AMERICA** Guitarist and vocalist Rafael Manriquez and guitarist Claudia Gomez join percussionist John Santos in original interpretations of Latin American songs. 3:30 pm, SF Community Music Center, 544 Capp, SF.

KKHI Program Highlights

FRIDAY, MAY 11

- 8 PM** ST. LOUIS SYMPHONY ORCHESTRA: HAYDN: Symphony #1, "A Sea Symphony" (Elizabeth Hynes, soprano; Jan Opalach, bass; St. Louis Symphony Chorus, Gregory Kunde — director). Leonard Slatkin, conductor.

SATURDAY, MAY 12

- 10:30 AM** LYRIC OPERA OF CHICAGO: THOMAS: "Hamlet" with Sherrill Milnes, Ruth Welting, Felicity Palmer, Gregory Kunde, Monte Pederson; Lyric Opera Chorus, Philip Morehead — director/Julius Rudel, conductor.

SUNDAY, MAY 13

- 9 AM** ST. PAUL SUNDAY MORNING: DUBRAVCA TOMSIC, Piano, in a program of Scarlatti, Chopin & Debussy.
- 1 PM** SAN FRANCISCO SYMPHONY ENCORE: BEETHOVEN: Piano Concerto #1 (Andre Watts). BRUCKNER: Symphony #1. Wolfgang Sawallisch, conductor.
- 7 PM** OPERETTA HOUR: STRAUSS: "Die Fledermaus" with Anna Moffo, Sergio Franchi, Rise Stevens, Jeanette Scovotti, Richard Lewis, George London, John Hauxvell. Vienna State Opera Orchestra/Oscar Danon, conductor.
- 8 PM** GREAT FESTIVAL OF THE WORLD: BEETHOVEN: "The Creatures of Prometheus" — Ballet, opus 43. BERG: Kammerkonzert for Piano, Violin & 13 Wind Instruments. Thomas Zehetmair, violin; Oleg Maisenberg, piano; Chamber Orchestra of Europe/Heinz Holliger, conductor.

MONDAY, MAY 14

- 8 PM** CLEVELAND ORCHESTRA: STRAVINSKY: Octet for Winds. GINASTERA: Piano Concerto (Daniel Barger). RAVEL: Valses Nobles et Sentimentales & La Valse. Vladimir Ashkenazy, conductor.

TUESDAY, MAY 15

- 8 PM** SAN FRANCISCO SYMPHONY: SCHUBERT: Symphony #8 in 8, "Unfinished". CARTER: Violin Concerto (Ole Roehn). BRAHMS: Symphony #2 in D. Herbert Blustedt, conductor.

WEDNESDAY, MAY 16

- 8 PM** CHICAGO SYMPHONY ORCHESTRA: SHOSTAKOVICH: Violin Concerto #1 in A, opus 99 (Viktoria Mullova). TCHAIKOVSKY: Symphony #3 in D, opus 29, "Polish". Claudio Abbado, conductor.

THURSDAY, MAY 17

- 8 PM** L'ORCHESTRE DE PARIS: STRAVINSKY: "Le Chante du Rossignol". RAVEL: "L'Heure Espagnole" (Phyllis Bryn-Julson, soprano; Elizabeth Laurence, Sarah Walker, mezzo-soprano; Ian Caley, tenor; Remi Corazza, tenor; David Wilson-Johnsson, bass, Pierre Yves Le Maigat, b./baritone; Jules Bastin, bass; Chorus of Orchestre de Paris). Pierre Boulez, conductor.

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continued from previous page

■ **Brazen Hussy Live Jam** 2 am, That's Ritch, 330 Ritch (near Brannan and Third St.), SF. 896-1988. (Also Sat/12.)

■ **Michelle Abby Breger** 5 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Brother Buzz** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Cardiff Reefers** 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190. (Also Sat/5.)

■ **The Chamber Brothers** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **The Chris Cobb Band** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Crosscut** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751. (Also Sat/12.)

■ **The Dead Milkmen** With Buck Naked & The Bare Bottom Boys and Those Dam Accordions. 8 pm, Warfield Theatre, 982 Market, SF. 762-BASS.

■ **The Delta Wires** 9 pm, That's Ritch, 330 Ritch (near Brannan and Third St.), SF. 896-1988.

■ **The Desotos** 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

■ **Elvin Bishop Band** With Lydia Pence and Cold Blood. 9 pm, Slim's, 333 11th St., SF. 621-3330.

■ **Endless Inc.** 9:30 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.

■ **Enrique** With Wig Torture and Camel Toe. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

■ **The Essentials** 9 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **'Feed the Gator'** Featuring Sam Barry, Bill Kutacheck & The Salesmen, Aric Rubin and J.D. Smith. 8:30 pm, Alligator Gallery, 924 Valencia, SF. 695-0845.

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JAMES NEWTON QUARTET
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763-0682

■ **Flame** With Sin City. 10 pm, Niles Hard Rock Station, 8th and Fremont, Fremont. 794-7797. (Also Sat/12 with Psychedelic Cowboy.)

■ **Galaxy Chamber** 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.

■ **Girls of Fuzz** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Nick Gravenites** With Pete Sears and Animal Mind. 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.

■ **Ed Haynes** With The Genuine Diamelles. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Chris Isaak** With 9 Red Roses and Mystery Farmer. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

■ **Johnny Nitro and the Doorslamers** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **Curtis Lawson** With the California Blues Band. 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.

■ **Lisa Kindred** 9:30 pm, 19 Broadway, Fairfax. 459-1091.

■ **Loop** With Smack. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

■ **Love Club** With Lovey Smith & the Red Hot Skillet Likkers. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Mad Dog Theater** With Jimmy Broustis. 10 pm, The Albion, 3139 16th St., SF. 552-8558. (Also Sat/12 with Swamp Thing.)

■ **Charles Musselwhite** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Al Poole** 5 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **Powell Street Blues Band** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **Neil Rolnick** 8 pm, New Langton Arts, 1246 Folsom, SF. 626-5416.

■ **Skyclad** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **Sleaze** With Sette Cana and Hijinx. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Stephan Spano** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Tempest** With David Grossman and Breakdown. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

■ **Troyce Key Big Blues Band** With Barbara Gainer. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661. (Also Sat/12 with Clarence "Guitar" Sims.)

■ **Waterfront Blues Band** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Zasu Pitts** With Hula Sisters. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

12/Saturday

■ **Barry 'the Fish' Melton Band** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **The Birdkillers** With White Trash Debutantes. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Brazen Hussy Live Jam** See Fri/11.

■ **Carlos Guitarios Jam** 9:30 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **Civilians** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **Claudia Gomez & Fandango** 3 pm,

The Ramp, 855 China Basin, SF. 621-2876.

■ **Crosscut** See Fri/11.

■ **Dave and the Rockers** 9:30 pm, The Driftwood, 1313 Park, Alameda. 522-5141.

■ **Delta Wires** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Detonators** With No Alternative, Sinister Sisters of Satan, Filth and Anger Means. 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.

■ **'Dogs Blues'** Featuring Walt the Dog. 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **Eugene and the Bluejeans** 9:30 pm, 19 Broadway, Fairfax. 459-1091.

■ **Flame** See Fri/11.

■ **Flying Color** With Darke County and J.C. Hopkins Duo. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **George T. Gregory Band** 9 pm, That's Ritch, 330 Ritch (near Brannan and Third St.), SF. 896-1988.

■ **The Grave Robbers** With Tri-tones. 509 Cultural Center, 509 Ellis, SF. 346-1308.

■ **Greg Kinn Band** 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.

■ **Guayacan** 9:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

■ **Henry Smith Blues Band** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **J.C. Hopkins** With Flying Color. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Chris Isaak** With Gretchen Koch. 8:30 pm, The Catalyst, 1011 Pacific, Santa Cruz. (408) 423-1336.

■ **Jon Shapiro Band** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Mad Dog Theater** See Fri/11.

■ **Marghi Allen** With Hired Gun. 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Mark Kaye Band** Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Pablo Menendez** In a benefit for the "U.S. Hands Off Cuba" coalition. 8 pm, Mission Cultural Center, 2868 Mission, SF. 821-1155.

■ **Mitch Wood and his Rocket '88s** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Momaks** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Mordred** 3 pm, Rough Trade Records, 1529 Haight, SF. 621-4395. (Also with My Victim at 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.)

■ **The Muscletones** 9:30 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **The Natives** 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

■ **Nite Cry** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **The Pound** With N.V.S., World's Apart and Angel Heart. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Ron Thompson and the Resisters** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **The Scott Brothers** 9:30 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.

■ **Sister Strange** With SF's X-Men, Riff Raff and The Faith. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

■ **Mark Stanley** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Strictly Roots** With ESP. 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.

■ **Bob Weir & Rob Wasserman** With Sinful Doins. 8 pm, Warfield Theatre, 982 Market, SF. 762-BASS.

■ **'Tex Mex Party'** Featuring Sir Doug Sahm, Flaco Jimenez and Augie Meyers. 9 pm, Slim's, 333 11th St., SF. 621-3330.

■ **Troyce Key Big Blues Band** See Fri/11.

■ **World Entertainment War** With Monkey Rhythm. 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

■ **Zulu Spear** 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

■ **Strictly Roots** 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.

■ **The Tragically Hip** With Danny Sorrentino and Sandi Lee. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **Wannabe Texans** With Bedlam Rovers and Mark Eitzol. 10 pm, El Rio, 3158 Mission, SF. 282-3325.

13/Sunday

■ **Barney Farfel Quartet** 6 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Big Bob's Blues Trio** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **Billy Dunn & The Ladies Choice Blues Band** Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Blues Jam** With the Mile High Band. 8:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

■ **Blues Jam** With Walt the Dog. 5:30 pm,

continued page 62

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continued from page 60

Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **Brazen Hussy & the Blue Hearts** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Bug With Fungus**, The Pez and Rashin, 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Carlos Guitarios Jam Session** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Cool Papa** 3 pm, Pacific Coast Brewing Company, 906 Washington, Oakl. 836-BREW.

■ **Julian Davies** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Disciples of Ed** With Sly Buddha, Spiney Norman and Lawsuit. 8:30 pm, Omnl, Shattuck at 48th St., Oakl. 547-7655.

■ **'Electro-Techno Gizmo Jam'** A "jam" of devices, appliances, computers and synthesizers. 4 pm, Palace of Fine Arts, Lyon at Bay, SF.

■ **Grotus With Scarecrow**. Call for time, Nightbreak, 1821 Haight, SF. 221-9008.

■ **Guttersluts** With Raging Adolescent

Girls and Virgin Deaf Squad. 9 pm, Covered Wagon Saloon, 917 Folsom (at Fifth St.), SF. 974-1585.

■ **Joe Ellis and Friends** 3 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **John Lee Hooker** 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

■ **Johnny Nitro and the Doorslamers** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **King Perkoff Band** 4 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **Mike Shapiro Jam** 3-8 pm, Rocklin Robins, 1840 Haight, SF. 221-1960.

■ **Open Mike** With David Grossman. Sign-ups at 8 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

■ **Random Men** 10 pm, Niles Hard Rock Station, 8th and Fremont, Fremont. 794-7797.

■ **The Reed Fromer Band** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Solstice** With Ichabod. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Toots and the Maytals** With the Caribbean All Stars. 8 pm, Warfield Theatre, 982 Market, SF. 782-BASS.

■ **The Untamed Youth** With the Mummies and The Phantom Surfers. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Voltage** With Virgin Death Squad. 10:30 pm, Chatterbox, 853 Valencia, SF. 821-1891.

14/Monday

■ **Blues Jam** 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Blues Jamm Session** With Jerry Rawls. 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **'Blue Monday Jam'** With Chuck Day. 9:30 pm, 19 Broadway, Fairfax. 459-1091.

■ **B.B. Breece** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Coffin Break** With Mr. T. Experience and Neurosis. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

■ **Cross Cut** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **The Dave Steffen Band** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **Dennis Reed & The Reed Snap Band** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **Ed's Redeeming Qualities** With Dan Vickery. 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **El Vez** With Camel Toe. 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.

■ **The Hurricanes** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Monday Blues Jam** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Open Mike** 9 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Red Room** 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

■ **The Solid Senders** 9 pm, Slim's, 333 11th St., SF. 621-3330.

■ **Stephen Spano** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Toots and the Maytals** 8:30 pm, The Catalyst, 1011 Pacific, Santa Cruz. (408) 423-1336.

15/Tuesday

■ **Agitpop** With Spot 1019. 9 pm, DNA

Lounge, 375 11th St., SF. 626-2532.

■ **Del Amitri** With Janata. 9 pm, Slim's, 333 11th St., SF. 621-3330.

■ **Betty White Rock Band Jam** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **Bobby Webb Blues Band** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **The Bud E. Luv All Star Show** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Circle Arts** Sign-ups at 8:30 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Cross Cut** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **The Deadbeats** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **Diane Swann Blues Band** 9 pm, Ramona's, 370 Embarcadero West, Oakl. 891-2531.

■ **Dr. Feelgood** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Lisa Kindred** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **Loveable Frog** With Ann Lourelro. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Judy Mowatt** With Don Jeron & Boogie Mon. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

■ **Sidepocket** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Stephen Spano** 9:30 pm, 19 Broadway, Fairfax. 459-1091.

■ **Mark Stanley** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Cole Tate** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

16/Wednesday

■ **Blues Jam** With Luther Tucker. 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **B.B. Breece** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Ted Butler** With Blues International. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

■ **Crazy Fingers** 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

■ **Damnasty** With Oblivion. 8:30 pm, Omnl, Shattuck at 48th St., Oakl. 547-7655.

■ **Austin DeLone** With Dog Gone Wild. 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Eugene & the Bluejeans** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **Rick Hatfield** With Medicine Men. 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **The Hula Sisters** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Johnny Nitro & the Doorslamers** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

■ **Love Club** With Hoi Pollol and Kim Novak Band. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

■ **Love Dog** 10:30 pm, Female Trouble at the Nightbreak, 1821 Haight, SF. 221-9008.

■ **Mike Shapiro Jam Session** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Miles Mellough** With Lisa Palty. 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Montuno Street** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **Rockin' Richie Blue** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Katie Rose** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Shakey Jake & The Shakers** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **Sly Buddha** With The Faith and The Wicked. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Lavay Smith** With The Red Hot Skillet Likkers. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Smoking Section** 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.

■ **Danny Sorrentino** With Paris Slim and Downtrodden. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Split Image** With Spiney Norman. 10 pm, Niles Hard Rock Station, 8th and Fremont, Fremont. 794-7797.

■ **The World Over** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **Buddy Owens Band** 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.

17/Thursday

■ **The Basics** With Medicine Men. 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.

■ **Beverly Stovall Blues Band** 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

■ **Big Deal** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **'Blues and Jazz Night'** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **Buddy Owens Band** 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.

■ **Julian Davies** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Dinos** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Dogtones** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

■ **Emma Jean and the Nu Soul Spots** 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

■ **Fate's Warning** With Sanctuary, Dead On and Blackstorm. 8:30 pm, Omnl, Shattuck at 48th St., Oakl. 547-7655.

■ **Frankie Maximum Band** 9 pm, That's Ritch, 330 Ritch (near Brannan and Third St.), SF. 896-1988.

■ **Frontline** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Glenna Griffen Band** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **George T. Gregory Band** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Grand Design** 8:30 pm, 19 Broadway, Fairfax. 459-1091.

■ **Gwen Majors All Star Band** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **High Noon** With Pounding Birds. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Hobo** With Dead Beats. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

■ **Ethan James** With Erin Kenney. 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Motor Dude Zydeco Band** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **Mark Naftalin** With Ron Thompson. 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **MVP** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Peter Lamson Trio** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **The Snakeoil Boys** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Shadowfax** 8 and 11 pm, Slim's, 333 11th St., SF. 621-3330.

■ **Sonic Folly** 10 pm, Niles Hard Rock Station, 8th and Fremont, Fremont. 794-7797.

■ **Tyrannicide** With Contempt, Confused and Warfare D.C. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Nancy Wenstrom** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **Jeff Wyman** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Jeff Wyman** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

Spoken Word

A selective guide to readings, lectures and other spoken word events in the central Bay Area.

11/Friday

■ **Hallie Iglehart Austen** Therapist, teacher and author of *Womanspirit* discusses "The Heart of Gaia: Art, Myth and Prayers of the World's Goddesses." 7 pm, Gaia Bookstore, 1400 Shattuck, Berk. 548-4172.

■ **Inside Music Talks** Alasdair Neale speaks before the SF Symphony performs. 7:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

■ **Ralph Metzner** A lecture/workshop on "Shamanism and Gaia Consciousness." 7, California Institute of Integral Studies, 765 Ashbury, SF. 753-6100. (Also Sat/12 at 10 am.)

■ **'Poetry Across Frontiers'** Raul Antonio Cota and John Oliver Simon present a reading and discussion. 8 pm, Small Press Distribution Inc., 1814 San Pablo, Berk. 549-3336.

■ **Luis Rodriguez** The poet reads from his own work. 8 pm, Forest Books, 3080 16th St., SF.

■ **William Safire** The author and journalist discusses "What's Going to Happen in Washington?" 11:45 am, Nikko Ballroom, Nikko Hotel, 222 Mason, SF. 394-1111

■ **Simon Schama** The Harvard professor of history discusses his book *Citizens*. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

■ **Small Press Traffic Readings** David Gilbert and Karl Roesler read. 8 pm, Small Press Traffic, 3599 24th St., SF. 285-8394.

■ **Women of the Tenderloin** Poetry and prose by the Tenderloin Women Artists. 5 pm, The Center for Psychological Studies, 1398 Solano, Albany. 524-0291.

12/Saturday

■ **Cody's For Kids** Ed Markmann reads the children's book *The Reluctant Dragon*. 11 am, Cody's Books, 2454 Telegraph, Berk. 845-7852.

■ **Lesbian & Gay Writers** East Coast writers Janice Eidus and Bruce Benderson read from their own work. 7:30 pm, A Different Light Bookstore, 489 Castro, SF. 431-0891.

■ **Richard Martin** The Professor of Art History from the Fashion Institute of Technology offers "A Historical View of the Tartan." 10:15 am, De Young Museum, near



BREW PUB CRAWL
Sat. May 12th

MUSIC SCHEDULE

Mondays 7:30-11:00 pm	Don and Roger, Jazz Duo,
Tuesdays 8:30-10:30 pm	Fourpenny Waites
Wednesdays 8:30-11:30 pm	Mike Mack, Jazz Piano
Thursdays 7:30-9:30 pm	Joey's Duo, Pub Beat

Lunch and Dinner
155 Columbus Avenue
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- **WEDNESDAY MAY 9th**
SALSA with
The Bobby Escovedo's Quintet
Featuring Phil & Rene Escovedo
9:30 — 12:30
- **THURSDAY MAY 10th**
REGGAE DANCE BEAT
9:00 — 1:00
- **FRIDAY MAY 11th**
DANCE MIX
8:00 — 2:00 a.m.
- **SATURDAY MAY 12th**
DANCE MIX
8:00 — 2:00 a.m.
- **SUNDAY MAY 13th**
jazz jam Session with
the Herb Gibson Quartet
5 - 9 p.m. then dance til 2
- **MONDAY MAY 14th**
Dancing 9 — 2



Noe Valley Ministry
1021 Sanchez (near 23rd St.)

All concerts begin at 8:15 pm. Tickets are available one week in advance at Aquarius Records, 3961 24th St., 647-2272

Fri. May 11 ROVA SAXOPHONE QUARTET \$9 adv/\$10
These giants of new music perform a rare solo evening before their upcoming extended U.S. and European tours.

Sat. May 12 CELTIC ELVIS \$8 adv/\$9
The ultimate party band for people who think too much returns to play their wacko combination of political/social commentary-flavored folk/rock. The acapella group **THE RENOVATIONS** will open the show.

Sun. May 13 (2 p.m.) GWENDA DAVIES \$8 (\$4 for mothers)
The fine harpist/vocalist performs Welsh & English folksongs in a special Mothers' Day concert.

Sat. May 19 — Oak, Ash & Thorn \$8 adv/\$9

Near the J-Church, 24 Divisadero, 48 Quintara & 24th St., BART. A project of Noe Valley Ministry.



Nightletter Theater presents The New Puddle Travelers A Film/Stage Performance

8:30 pm Fri. & Sat. May 11-26

Live Oak Theater

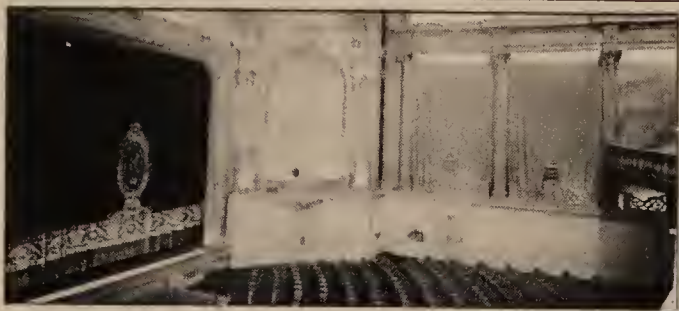
1301 Shattuck Ave, Berkeley, CA

Tickets: \$12.00 Info. 415.654.1072

"Anyone interested in experimental theater definitely shouldn't miss their work."

Bernard Weiner, SF Chronicle

CRITIC'S CHOICE/Movies



70mm Sci-Fi Festival

I have seen the future and it is w-i-d-e. Not that the use of 70-millimeter film is likely to increase — major releases will continue to open in that format in a handful of big-city theaters — but the movies where the larger film makes the most difference to viewers are the visually spectacular science-fiction epics. Hence the selection in the current 70mm festival at the Grand Lake, where they want to keep their big projectors and new sound system busy until *Back to the Future, Part III* opens. They're not all the films I would have chosen — 2010 is such a letdown

after 2001 (they're showing together for a week starting Friday), and *Alien* is a silly bore before the exciting *Aliens* (they opened the festival last week). The virtues of the current *Blade Runner* and *Batman*, aside from Jack Nicholson, are strictly visual. Even if you can't tell the difference between 70mm and the standard 35mm, this big-screen projection will make you realize how much you miss when you watch these films on video.

Steve Warren

■ **70mm Sci-Fi Festival.** *Blade Runner* and *Batman* through Thurs/10; 2001: A Space Odyssey and 2010: The Odyssey Continues Fri/11-Thurs/17, at the Grand Lake Theatre, 3200 Grand, Oakl., 452-1998.

Eighth Ave. and Kennedy, Golden Gate Park, SF. 750-3614.

■ **Ralph Metzner** See Fri/11.

■ **Small Press Traffic Readings** Laura Moriarty reads at a daytime book party. 3 pm, Small Press Traffic, 3599 24th St., SF. 285-8394.

■ **'The Universe Story'** Author Father Thomas Berry and physicist Brian Swimme speak. 8 pm, Unitarian Center, Franklin and Geary, SF. 753-6100.

13/Sunday

■ **Alexander Cockburn** The columnist/author presents "Central America and the Middle East: Are They Victims Of the Liberals' Agenda?" 7 pm, The Women's Building, 3543 18th St., SF. 468-4413.

■ **Catherine Ingram** The co-founder of Insight Meditation Society and Unrepresented Nations and Peoples discusses her book, *In the Footsteps of Gandhi*. 7:30 pm, Black Oak Books, 1491 Shattuck, Berkeley. 486-0698.

■ **Lesbian & Gay Writers** Bo Huston, author of *Horse*, reads with Adam Klein, master of twisted fiction. 7:30 pm, A Different Light Bookstore, 489 Castro, SF. 431-0891.

■ **Party For Lou Sullivan** The SF Bay Area Gay & Lesbian Historical Society celebrates the publication of Mr. Sullivan's book, *From Female to Male: Jack Bee Garland*. 3 pm, A Different Light Bookstore, 489 Castro, SF. 626-0980.

■ **Poetry Above Paradise** Kim Nicolini and Michele C. read. 8 pm, Upstairs at the Paradise Lounge, 1501 Folsom, SF. 861-6906.

14/Monday

■ **Considering Parenthood** Maria Gil de Lamadrid of the National Center for Lesbian Rights discusses legal considerations of various parenting arrangements. 7 pm, Noe Valley Ministry, 1021 Sanchez, SF. 641-0220.

■ **Earth Poetry** A gathering of earth poets Betty and Theodore Rozak, Starhawk, Janine Canan and Mary Mackey. 7 pm, Gaia Bookstore, 1400 Shattuck, Berk. 548-4172.

■ **Victor G. Korgun** The Senior Research Fellow from the U.S.S.R. Academy of Sciences gives "A Soviet View of Afghanistan." 8 pm, World Affairs Council, 312 Sutter, SF. 982-2541.

■ **Ethan Hubbard** The world traveler and photographer presents "Journey to Ollantaytambo: In the Sacred Valley of the Incas." 7 pm, REI, 1338 San Pablo, Berk. 527-4140.

15/Tuesday

■ **Deirdre Bair** The author of the biography *Samuel Beckett* discusses her new book, *Simone De Beauvoir*. 8 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0698.

■ **'The Future of Lithuania'** Lithuanian officials Arturas Abromavicius, Arunas Brazauskas and Saulius Lapienis discuss the "recent political and environmental developments" in their country. 5:45 pm, World Affairs Council, 312 Sutter, SF. 982-2541.

■ **William Randolph Hearst III** The publisher speaks on "the challenges of publishing a San Francisco daily." Noon, Conlan

reading. 8 pm, The Coffee Mill, 3363 Grand, Oakl.

■ **Steven Heller** The SF Museum of Modern Art 1990 Design Lecture Series presents "Passionate Portraits," on graphic design and politics in the Soviet Union. 7:30 pm, Herbst Theatre, Van Ness and McAllister, SF. 392-4400.

■ **Mei Nakano** The author discusses her first book, *Japanese American Women: Three Generations, 1890-1990*. 7:30 pm, Old Wives Tales, 1009 Valencia, SF. 821-4675.

■ **Johannes Schreier** The German professor and glass artist discusses his work with "Glass Art in Architecture." 7 pm, American Institute of Architects, 130 Sutter, SF. 362-7397.

■ **Andrew Weil** Dr. Weil discusses his new book, *Natural Health — Natural Medicine — A Comprehensive Manual for Wellness and Self-Care*. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

■ **Trimpin** The inventor/composer/sculptor speaks at the Exploratorium's "Speaking of Music" series. 8 pm, Exploratorium, 3601 Lyon, SF. 563-7337.

Theater

Complete listings for local and touring theatrical productions in the central Bay Area. Capsule reviews by Misha Berson and Steve Warren.

Preview

■ **Nebraska** Keith Reddin's story of the "cold war" in his military career and marriage in Omaha, Nebraska. Previews Wed/9-Sat/12. Opens Tues/15. Plays Wed.-Sat. at 8:30 pm, Sun. at 2 and 7:30 pm. Through June 24. Magic Theatre, Fort Mason Center, Building D, Marina and Buchanan, SF. \$15-\$19; \$12 previews. 441-8001 or 441-8822.

■ **Dirty Dreams of a Clean-Cut Kid** A musical celebration of gay men's sexuality. Previews Wed/16-Fri/18. Opens Sat/19. Plays Wed.-Sun. at 8 pm, with matinees Sun., June 10, 17 and 24 at 3 pm. Theatre Rhinoceros, 2926 16th St., SF. \$8-\$15. 861-5079

■ **The Mysterious Stranger** The Underworld Opera Company presents this rock opera based on Mark Twain's "The Chronicles of Young Satan." Previews Wed/16. Opens Thurs/17. Plays Thurs.-Sun. at 8:30 pm. Through June 3. Theatre Artaud, 450 Florida (between 17th and Mariposa), SF. \$15-\$12; \$12 preview. 621-7797.

Opening

■ **...to get to the other side** Fratelli Bologna's comedy about feuding brothers, death, the afterlife and aliens. Opens Fri/11. Plays Wed.-Sun. at 8 pm. Through May 27. Climate Theatre, 252 Ninth St., SF. \$13-\$10. 626-9196.

Ongoing

■ **Les Liaisons Dangereuses** Citiarts presents the inspiration for the movie *Dangerous Liaisons*, the play chronicling two aristocrats' "corrupting" behavior. Plays Wed.-Sat. at 8 pm with additional performances Tues. and Sun. Through May 19. Willows Theatre, Willows Shopping Center, 1975 Diamond, Concord. \$10-\$12. 671-3388.

■ **Lock Up Your Daughter** This play pokes fun at the dubious morality of 18th-century London. Plays Fri.-Sat. at 8:30 pm, with additional Sun. matinees April 29 and May 6. Through May 19. Masquers Playhouse, 105 Park Place, Point Richmond. \$8. 232-4031.

■ **Arbuckle** Half of this one-man show sketches out the rise of silent film clown Fatty Arbuckle; the other half laboriously charts his fall from grace due to trumped-up rape and murder charges. The two acts add up to a muddle, with playwright Cintra Wilson failing to illuminate Arbuckle's personality or evoke the ebullient spirit of early Hollywood. What does compute, and brilliantly, is Michael McShane's affectionate and affecting performance. Whether he's gracefully reviving silent comedy bits, or pulling us into Arbuckle's private anguish, McShane keeps you watching and caring. It's this fine actor's goodbye, for now, to Bay Area theatre: He's off to London soon to work work in an English

television series. (Misha Berson) Plays Wed.-Sat. at 8:30 pm and Sun. at 2 and 7 pm. Through May 20. Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. \$12-\$16. 776-8999.

■ **Hamlet** David Juda's production of the classic Shakespearean tragedy. Plays Thurs.-Sat. at 8:30 pm with a matinee Sun/20 at 3 pm. Through May 20. Theater of the Blue Rose, 2525 Eighth St., Berk. \$4. 540-5037.

■ **Seniors!** Nancy Deutsch's play about the social director of a senior low-income housing development and the six seniors who live there. Plays Thurs.-Sat. at 8 pm with matinees Wed. and Sat. at 2 pm. Through May 20. Studio Eremos, 401 Alabama, #127, SF. \$6-\$10. 552-3541.

continued next page

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9-11pm	BROTHER BUZZ (r&b/soul)	
Saturday, May 12	12-3pm	MARK KAYE BAND (r&b)
4-5pm	NITE CRY (r&b)	
9-11pm	DELTA WIRES (jazz/r&b)	
Sunday, May 13	12-3pm	BILLY DUNN & LADIES CHOICE BLUES BAND (blues)
4-5pm	MARGIE BAKER (jazz/blues)	
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Monday, May 14	4-5pm	B.B. BREECE (Hot Harmonica blues!)
9-11pm	THE HURRICANES (rock/r&b)	
Tuesday, May 15	4-5pm	SIDEPOCKET (r&b)
9-11pm	DR. FEELGOOD (r&b/blues/pop)	
Wednesday, May 16	4-5pm	B.B. BREECE (Hot Harmonica blues!)
9-11pm	THE HULA SISTERS (jazz/r&b)	
Thursday, May 17	4-5pm	MARK NAFATIN & RON THOMPSON (acoustic blues)
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Hall, City College, 50 Phelan, SF. 239-3446.

■ **'Looking For Isadora'** Millicent Dillon, author of *A Little Original Sin: The Life and Work of Jane Bowles*, discusses the life of Isadora Duncan, the subject of her latest book. 6 pm, SF Performing Arts Library & Museum, 399 Grove, SF. 255-2800.

■ **Sue Miller** The author of *The Good Mother* reads from her newest novel, *Family Pictures*. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

■ **Word of Mouth** Various local contributors to the publication *Word of Mouth: 150 Short-short Stories by 90 Women Writers* read from their work. 7:30 pm, Modern Times Bookstore, 968 Valencia, SF. 282-9246.

16/Wednesday

■ **'Brown Bag' Series** UCSF presents Dr. Norman J. Oppenheimer's lecture, "Hypermedia Equals Hypereducation?" Noon, Room 300, Health Sciences West Building, 513 Parnassus, SF. 476-2557.

■ **Marcia Freedman** The author discusses her book *Exile in the Promised Land*, a memoir of her 14 years in Israel. 7:30 pm, Modern Times Bookstore, 968 Valencia, SF. 282-9246.

■ **Carlos Fuentes** The author and statesman speaks on "Latin America: The Politics and Culture of a Turbulent Region." 8 pm, Freeborn Hall, University of California, Davis. 752-2523.

■ **Hanif Kureishi** The Academy Award winning screenwriter reads from his first novel, *The Buddha of Suburbia*. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

■ **Dennis McFarland** The author reads from his first novel, *The Music Room*. 8 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0698.

17/Thursday

■ **Dr. Dean Edell** Dr. Edell discusses "Raising a Healthy Family in the 90's." 7:30 pm, Pregnancy to Parenthood Family Center, 24 H St., San Rafael. 456-6466.

■ **'Fresh Ink'** A group anthology poetry

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■ Zero Positive Himmer, a gay man, and his friend Samantha, a straight woman, both have positive HIV tests. How they absorb that news, and how they and their nutty friends and relations cope with the and/or business of living and dying, are the subjects of this tough-minded but compassionate comedy by the imaginative New York playwright, Harry Kondoleon. A surprising love affair, botched suicide attempts, a poet's last hurrah, senility and Green tragedy — Kondoleon works all this and more into his antic, erratic grand scheme. The local premiere features a stand-out performance by Russ Davison as an over-the-verge actor. (Misha Berson) Plays Fri.-Sat. at 8 pm and Sun. at 7:30 pm. Through May 20. Phoenix Theatre, 301 Eighth St., SF. \$10-\$12. 621-4423.

■ The Orphan King/Warsaw Is Mine Once upon a time in Warsaw there lived a kindly Jewish doctor who ran orphanages, authored children's books, told stories over the radio — and, in 1942, led 200 youngsters to the Nazi trains that would take them all to their deaths at Treblinka. From Janusz Korcak's tragic real-life story, his writings for children and other sources, playwright-actor Gary Aylesworth and A Traveling Jewish Theatre director Naomi Newman have fashioned a curious, densely-woven dramatic fable that is part biography, part homage and part meditation on the brutalization of innocents. Aylesworth's quirky dialogue and wide-eyed acting style can get cloying at times, and it's not always clear what he's driving at. But the piece contains some vivid and disturbing images that really stay with you. Harriet Schiffer and Sharon Omi complete the cast; the clever musical enhancements are by Peter Newton. (Misha Berson) Plays Thurs.-Sat. at 8:30 pm. Through May 26. New Performance Gallery, 3153 17th St., SF. \$8-\$15. 863-9834.

■ Man and Superman George Bernard Shaw's classic play mixes a comedy of manners with a philosophic drama. Plays Tues.-Fri. at 8 pm and Sun. at 2 and 7 pm, with additional selected matinees. Through June 2. Berkeley Repertory Theatre, 2025 Addison, Berk. \$18-\$24. 845-4700.

■ Prisoners of the Harem Werner F. Schmidt's new romantic comedy. Plays Fri.-Sat. at 8:30 pm. Through June 2. Onstage Theater (in the school house), 2050 Oak Park, Pleasant Hill. \$7-\$5. 944-9006.

■ Peter Pan Cathy Rigby stars in this production of the children's fantasy play. Plays Wed.-Thurs. at 7:30 pm with additional shows Sun. at 1 and 5 pm, Wed. and Sat. at 2:30 pm. Golden Gate Theatre, 1 Taylor at Golden Gate and Market, SF. \$18-\$33. 243-9001.

■ House of Yes Wendy MacLeod's very

dark send-up of American violence and decadence combines elements of Genet fables, Jacobean comedies and Andy Warhol films. It focuses on the upper class members of a (literally) incestuous McLean, Virginia clan. Mom is a glamorous airhead; her three grown kids are so spoiled and narcissistic they can barely function. (The looniest is convinced she's Jackie Onassis and her brother is JFK.) When a "normal" stranger enters this den of weirdness, all psycho-sexual hell breaks loose. This show is a surprise hit for the Magic, and it's clear why: There's a wicked kinkiness at work here, some deliciously arch repartee and a few real dramatic shocks. But the comic tone wobbles periodically, and in the end you may wonder just how deep MacLeod's satire penetrates. Directed by Andrew Doe. (Misha Berson) Plays Wed.-Sat. at 8:30 pm. Extended through June 10. Magic Theatre, Fort Mason Center, Building D, Marina and Buchanan, SF. \$11-\$19. 441-8001 or 441-8822.

■ Burn This American Conservatory Theater performs this drama of the relationship between a New York dancer/choreographer and the angry brother of her deceased dance partner. Plays Mon.-Sat. at 8 pm with matinees Sat. and Wed. at 2 pm. Through June 26. Stage Door Theater, 420 Mason, SF. \$10-\$32. 749-2228.

■ Les Miserables More of a phenomenon than a show, but better than Cats if Broadway blockbusters are your thing. Just beware when you fork over your \$50 for an orchestra seat that the songs are in the strained-vocal-chord pop school of Whitney Houston, the history and politics of revolutionary France are sketchy, and the tear-jerking is shameless and utterly synthetic. What works magnificently are the show's visual aspects, most obviously David Hersey's lighting and John Napier's production design. (Misha Berson) Plays Tues.-Sat. at 8 pm, with matinees Wed. and Sat. at 2 pm and Sun. at 3 pm. Extended through July 8. Curran Theatre, 445 Geary, SF. \$16-\$55. 243-9001 or 474-3800.

■ Bar None A comedy-mystery that starts off like the senior play at Harvey Milk High School turns into a laugh riot when the audience gets into the investigation in the second act. It ain't Art, despite some artful performances, but the long-running hit's a crowd-pleaser. (Steve Warren) Plays Wed.-Fri. at 8 pm, Sat. at 7 and 9:30 pm and Sun. at 2 pm. Open-ended. Mason Street Theater, 340 Mason, SF. \$18-\$20. 861-6895.

■ Even the Score Uncle Tad Baker's Loon Show presents this performance about audience retaliation and obnoxious performances. Plays Fri. at 9:31 pm. Open-ended. Upstairs at the Rose and Thistle, 1624 California, SF. Call for price. 334-4933.

■ Greater Tuna This compassionate

satire of small-town Texas life barbecues bigots without robbing them of their humanity. Plays Mon.-Fri. at 8 pm and Sat. at 6 and 9 pm. Open-ended. Cable Car Theatre, 430 Mason, SF. \$15-\$19. 771-6900.

Closing

■ Cafe Depresso Kenneth Vega's acclaimed musical about a group of friends reminiscing about a lost friend. Plays Thurs.-Sat. at 8:30 pm. Extended through May 12. Chi Chi Club, 440 Broadway, SF. \$9-\$10. 392-6213.

■ Six Characters in Search of an Author Luigi Pirandello's play about truth and delusion. Plays Fri.-Sat. at 8 pm. Through May 12. Potrero Hill Neighborhood House, 953 DeHaro, SF. \$7. 839-9271.

■ I'm on a Mission From Buddha A solo grab-bag of skits and monologues by actor-writer Lane Nishikawa that fills you in on the travails of struggling Japanese-American performers, the glory of movie warrior Toshio Mifune, the nature of Japanese-bashing, and the fantasies of a besieged patron in a singles bar. While Nishikawa provides no earth-shaking revelations here, he's very engaging company, and many of his anecdotal routines are fast, funny and perceptive. Plays Wed.-Fri. at 8:30 pm, Sat. at 7:30 and 10 pm and Sun. at 3:30 and 7:30 pm. Through May 16. Asian American Theater Center, 403 Arguello (at Clement), SF. \$13-\$15. 751-2600.

Short Runs

■ Bird City David Ahlstrom's jazz, rock and rap opera based on Aristophanes' play *The Birds*. Plays Sat/12-Sun/13 at 3 pm. Mission Cultural Center, 2868 Mission, SF. \$8-\$6. 431-2027.

■ Charlie and the Chocolate Factory Children perform Richard R. George's adaptation of the classic fantasy. Plays Sat. at 7:30 pm and Sun. at 1 and 3 pm. Through June 10. Alameda Children's Musical Theatre, 900 Santa Clara, Alameda. \$7-\$4. 521-6965.

■ Did You Come or Fake It? Mother-tongue Feminist Theater Collective presents this performance, subtitled "Women and the Sexuality Script." Plays Sun/13 at 2 pm. New Performance Gallery, 3153 17th St., SF. \$8-\$15. 863-5961.

■ East Industrial Strength Productions presents this play attacking Britain's class system. Plays Thurs/10-Sat/12 and Thurs/17-Sat/20 at 8 pm, Sun/13 and Sun/20 at 2 pm. Capp St. Center, 362 Capp, SF. Call for price. 526-8622.

■ Echoes From the Past Six classic

and original black dramas including *Ego Trip-pin*, *Invisible Man*, *Potter's Field* and *A Raisin in the Sun*. Plays Wed/16 at 7 pm. Merritt College Student Lounge, 12500 Campus (off Redwood), Oakl. Call for price. 436-2479.

■ Elsie's Kitchen A staged reading of Rick Foster's play about a young woman's rite of passage. Plays Mon/14 at 8 pm. Music-sources, 1000 The Alameda (at Marin), Berk. \$10-\$8. 528-1685.

■ Festival for the Children of El Salvador A Salvadorean theater troupe joins with Cuscatleco to illustrate the current situation in El Salvador. Plays Sun/13 at 7:30 pm. La Pena, 3105 Shattuck, Berk. \$8-\$10. 849-2568.

■ Follies James Goldman's play with a musical score by Stephen Sondheim. Plays Fri/11-Sat/12 and Fri/18-Sat/19 at 8 pm. Novato Community Playhouse, Machin and DeLong, Novato. \$10-\$8. 897-7073.

■ The Garden A changing piece about pests and paradise. Plays Fri/11-Sun/13 at 8:30 pm. New College Valencia Center, 777 Valencia, SF. \$10. 626-8987.

■ Guys and Dolls City Theatre presents this Broadway musical fable. Plays Fri/11-Sat/12 and Fri/18-Sat/19 at 8 pm. City Theatre, City College of SF, Phelan at Judson, SF. \$10-\$8. 239-3212.

■ Heart Shouts The latest of the late night series' is John Woodall's *Strandline Stilly Pig Factor*. Plays Fri/11-Sat/12, Fri/18-Sat/19 and Fri/25-Sat/26 at 11 pm. Eureka Theatre, 2730 16th St., SF. \$6.50. 558-9898.

■ Lerner and Loewe Musical Review A performance of songs from *My Fair Lady*, *Camelot* and *Gigi*. Plays Fri/11-Sat/12 and Fri/18-Sat/19 at 8 pm, with an additional performance Sat/12 at 2 pm. Mills College, 5000 MacArthur, Oakl. \$5-\$3. 430-3308.

■ The Madwoman of Chailott SF State's advanced acting students present this tale of romance and corruption set among the vagabonds in Paris' corporate elite. Plays Wed/16-Sat/19 at 8 pm, Sun/20 at 2 pm. Studio and Little Theatres, Creative Arts Building, SF State University, 1600 Holloway (at 19th Ave.), SF. Free. 338-1341.

■ The Marsh A weekly showcase for new performance. Tonight's program features Black Box Productions, Susie Hara, Jeremy Saxon and Henry Steele. Plays Mon/14 at 8:30 pm. Morty's, 1024 Kearny, SF. \$4. 986-MORT.

■ Ourglass A collaborative piece about the nature of coming together produced by advanced acting students at SF State. Plays Wed/9-Sat/12 at 8 pm and Sun/13 at 2 pm. Studio and Little Theatres, Creative Arts Building, SF State University, 1600 Holloway (at 19th Ave.), SF. Free. 338-1341.

■ OutTakes Two one-act plays by Sheldon Feldner: *The Girls in the Trojan Horse* and *Madonna*. Plays Thurs.-Sat. at 8 pm, Sun. at 7:30 pm. Through May 30. The Caspian Cabaret, 517 Clement, SF. \$12.50. 756-5844.

■ The Pajama Game Bear Stage Productions presents this Broadway hit in a pajama factory. Plays Wed/9-Sat/12 at 8 pm. Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. \$11-\$6. 642-3880.

■ Peter Rabbit A children's play of mischief-making in Mr. McGregor's cabbage patch. Plays Sat. at 1 pm and Sun. at 1 and 3 pm. Through May 20. Young Performers Theatre, Building C, room 300, Fort Mason Center, Buchanan at Marina, SF. \$4-\$6. 346-5550.

■ Puddle Travelers Nightletter Theater presents a revised version of their 1989 production where three actors sit in puddles and travel to their "inner landscapes." Plays Fri/11-Sat/12, Fri/18-Sat/19 and Fri/24-Sat/25 at 8:30 pm. Live Oak Theatre, 1301 Shattuck, Berk. \$12. 528-5620.

■ Real Women Have Curves A play about five full-figured women's self acceptance. Plays Wed/16 at 8 pm. La Pena, 3105 Shattuck, Berk. \$7. 849-2568.

■ Room Service An American farce. Plays Thurs/10-Sun/13 and Thurs/17-Sun/20. Call for times, Marin Theatre Company, 397 Miller, Mill Valley. \$10-\$17. 388-5208.

■ Seeing Double The SF Mime troupe presents this musical farce where a Jewish American and a young Palestinian-American find themselves in each other's shoes. Plays Wed/16 at 8 pm. SF Jewish Community Center, 3200 California, SF. \$10. 346-6040.

■ Upstart Stage Robert Clyman's *Winter Lies* looks into the murder of a child prostitute. Plays Mon/14 at 8 pm. La Val's Subterranean, 1834 Euclid, Berk. \$5 donation. 527-3123.

■ Utterance An astronomer creates the possibility of communication between inner and outer space in Joseph Chaikin's and Susan Yankowitz' play. Plays Wed/9-Sat/12 at 8 pm and Sat/12 at 2 pm. ACT Playroom Theatre, 450 Geary, SF. \$10. 566-4851.

■ Visual Voices A weekly showcase of experimental work. Tonight's performers are "Pox Eclipse," Michael Peppe and Sean McFarland. Plays Fri/11 at 8 pm. Southern Exposure Gallery, Project Artaud, 401 Alabama (at 17th St.), SF. \$5. 863-2141.

■ 'Women Playwrights' The Rasputin Theater company presents one-act plays by Bay Area women playwrights. Plays Thurs/10-Sat/12 and Thurs/17-Sat/19 at 8:30 pm. The Lab, 1805 Divisadero, SF. \$8-\$5. 346-4063.

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Seeking highly organized assistant to take direct responsibility for managing a small, successful FSM Factory Outlet Jewelry Store 11-5 daily. Should be interested in all phases of the jewelry business and prepared to take courses to improve your skills. Will learn the development, design & manufacture of a complete line of hand-crafted semi-precious. Must be free to travel & participate in trade shows. Good demonstrative sales skills essential. Need flair for marketing & fashion merchandising & ability to grow with the job. Energetic, willingness to work long hours & loyalty will be rewarded with stock & profit sharing. Send resumes to: P.O. Box 77353, SF CA 94107-7353.

Campaign For Democracy!
From Beijing to Berlin to the Bay Area! Activists for national grassroots pro-democracy network. Full/part-time, benefits.

Rainbow Lobby 415-541-5043.

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Work for VOTER REVOLT, the group that beat the insurance companies with Prop 103. Enforce insurance reform & campaign on a new initiative to fight the housing crisis. Full/part-time. Training. Call SF 397-9342, East Bay 540-0593.

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Earn \$200-\$300 per week canvassing for the Haight-Ashbury Free Medical Clinic on our 10th annual fundraising drive. Will train.
Call Armand: 431-1714, 12-4 a.m.

Chef Position

Immediately available at country inn on remote Georgia Island. Responsibilities include breakfast & dinner for 20 daily. Menu is flexible, creativity is encouraged. Call Norbert Riedy 415-262-5820 by May 18th.

PLACING AN AD

IN PERSON: During business hours, come in to our offices at 2700 19th St./corner of York (between Bryant and Potrero). By bus takes lines #27, 9, 33, 22 and 53. After hours, leave your ad in the front door's mail slot. Enclose your ad with payment in a sealed envelope.
BY PHONE: Call 824-2506 during business hours, and have your VISA, Mastercard or American Express ready.
BY MAIL: Write up your private party ad only on the classified coupon found in this section and mail it to: SF Bay Guardian Classified, 2700 19th St., SF, CA 94110-2189.
*For Commercial ad rates call 824-2506.
DEADLINE: Friday, 2 pm for all Commercial and Private party advertisers, except Real Estate and Employment. Real Estate and Employment line ads deadline at 12 noon on Monday.

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**Women in
business**
Directory

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Flexible part to full-time person to abstract & copy medical records. CDL & dependable transportation required. Call 415-550-0843 3-5pm.

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REMEDY The Intelligent Temporary 243-8566

Executive Secretary

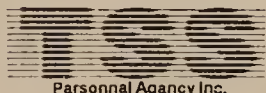
Prestigious local bulidar seeking a sharp Executive Secretary to assist a Sanlor Vice President. Heavy responsibility and autonomy. Must be a team player, WordPerfect a plus. Beautiful city views from your office. \$28-30K. Excellent benefits and bonuses.

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SF, CA

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Raise funds by phone for major non-profit organization.

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maturity and professionalism a must!

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Announcing Our Special Late Deadline for Employment and Real Estate Advertisers

Maybe the ad you ran in the Sunday paper didn't work. Maybe you wanted to run in the Guardian, but missed our regular Friday deadline. Or maybe you got a brilliant idea on Monday morning that can't wait until next weekend. Then our new Monday Noon late deadline is designed for you.

Now the Bay Guardian Classified will accept any Employment or Real Estate line rate ad (sorry — no display ads or other categories) until 12:00 noon the Monday before publication. At no extra charge.

If you're an employer or agency looking for qualified personnel, we've just made it easier for you. And if you're looking to sell a home, hold an open house, rent an apartment or space or share a rental, our new deadline lets you react quickly to the market — and get the word out before the weekend.

To find out more about this new service, call 824-2506 for rates and information. But don't wait too long. After all, in business, timing is everything.

THE SAN FRANCISCO BAY
GUARDIAN
CLASSIFIED
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2700 19th St. (between Bryant and York), SF
For more information call 824-2506

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Experienced Vegetarian Cook
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Experienced Gardener
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If you think the San Francisco Symphony is a good cause, need a flexible part-time job with good pay & enjoy working in a pleasant environment in Davies Hall, end don't mind run-on sentences, give me a call 552-7870.

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We have immediate openings for full and part-time temporaries. Applicants must be professional, committed, triandly and detail oriented.

For more information call:

ProServ The Temporary Help Professionals 781-6100

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Help Wanted? Put Us To Work!
Qualified applicants are easy to find when Bay Guardian Classified is on the job. Our mid-week publication means your ad won't get lost in the Sunday clutter. And we can deliver the best of the Bay Area work force at a fraction of the cost. Use our graphic services to help make your ad a standout. Call 824-2508 and let's work out the details.

Help Wanted? We Can Help!

When you've got a job to fill, put Guardian Employment ads on the job and get qualified applicants every time.

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Part-time, type 50 WPM, hours: 1-5 Monday-Friday. Call Dallas or Adrienne at 392-2037.

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Build peace by raising funds for human rights and community development in El Salvador! 18-20 hours/week, eves \$6.50/hour. Call 884-7755.

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If you're willing to do a good job, we have one for you. We're always looking for good people to place in the following positions:

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- Receptionists
- Word Processors
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today**

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595 Market, Suite 1930
San Francisco, CA



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\$8/hour. Flexible scheduling, diversified responsibilities, neat appearance. Call 841-5340.

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Campaign for a strong nuclear free zone. Canvassers & petitioners needed to work part/full-time. Call S.F. Nuclear Free Zone Coalition 397-1458.

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For small, busy, wine law office. Light secretarial support, phones, the usual. Occasional wine tastings. Salary \$1,800/month. Resume to: Hinmen & Associates, 244 California St. Suite 300, SF CA 94111, Attn: Maggie Taylor. NO PHONE CALLS PLEASE.

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Sell a fun product; fudge! Must be outgoing & have good command of the English language. Great job for social security recipients. \$4.50/hour. Union Square location. Call Jill 434-3121.

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Needs Creative & articulate phoners who love the arts. Fun job! Part-time days or evening hours (16-20 hours/week). Good phoners can earn \$10-\$15/hour. Call Jill 326-9106.

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Where are all the Secretaries?

TSS has several full time, high paying, Financial District secretarial spots. 75 WPM, WordPerfect 5.0, MS Word, and transcribing skills. Excellent verbal and written skills a must.

Register your skills today! Call for immediate appointment.

TSS Personnel Agency 543-4545. EOE

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Make money & protect women's rights. S.F. NOW 861-8980, evenings & weekends, experience preferred.

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HELP WANTED You & your ability to communicate well over the phone. Sell such video collections as James Bond, Clint Eastwood; music from the 40's, 50's, 60's and 70's; books like Mysteries of the Unknown & more. You'll be selling our current TIME-LIFE/WARNER BROTHERS customers. 3 shifts: morn/noon/eves. Earn full time pay for 24 hours weekly with \$6/hr base + commissions. Extra hours possible. Full training, long term employment, advancement available. 398-2757

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Wanted to help in production, growing & harvest of organic produce on one acre in San Francisco. Experience required. Start \$5.50-\$6.50 DOE. 486-8334 or 467-9806.

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Room, board, laundry plus salary. Call from 9-9. Colusa County 916-473-2326.

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Word Processors

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- Receptionists
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VOLUNTEERS

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824-7660 Weekdays

Tha San Francisco Bay Guardian
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(Corner of York and 19th)

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Bright, energetic, dependable person sought to deliver a small amount of Bay Guardians to news agencies, etc. on Wednesdays, Thursdays and Fridays. Must have neat appearance, reliable car and knowledge of downtown San Francisco. Call Iris, 824-7660, Monday-Friday, 9-5.

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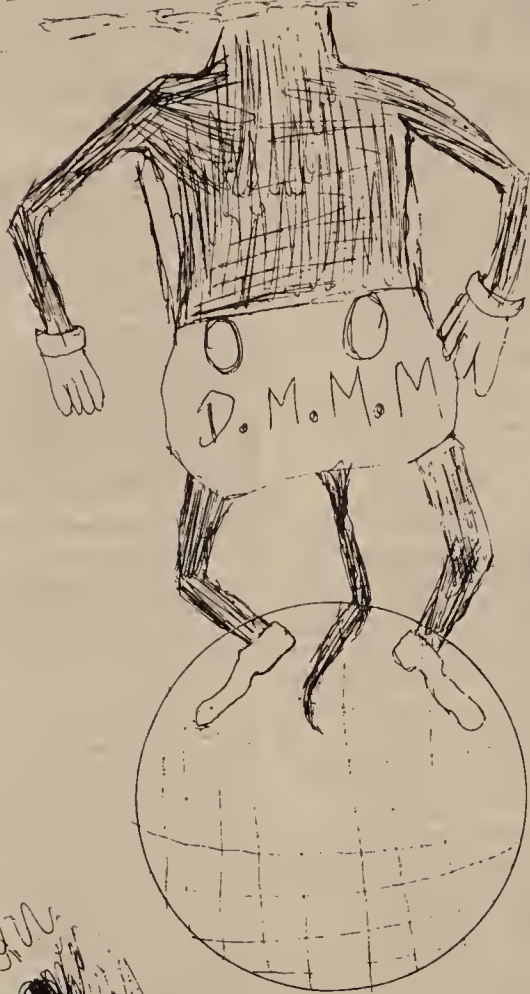
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Micky
Mouse

1/25/90

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Ronald
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Call Elizabeth
Tuesdays thru Thursdays,
824-7660

THE SAN FRANCISCO BAY
GUARDIAN
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LEGAL NOTICES

LEGAL NOTICES

ORDER TO SHOW CAUSE
FOR CHANGE OF NAME
NO. 916095

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of AMY MARTINI JACKSON/ 659 Fillmore St. #7 for change of name. Whereas the petition of AMY MARTINI JACKSON has been filed in court for an order changing her name from AMY MARTINI JACKSON to MARTINA GEORGE; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department X-4, Room 428 on the 5th day of June, 1990, at 8:30 am, of said day to show cause why this application for change of name should not be granted.
Dated April 11, 1990. Ollie Merle-Victoire, Presiding Judge of the Superior Court.

April 25, May 2, 9 & 16, 1990 L-242907
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 139562

The following person doing business as COMPUTER RESULTS, 1935 Franklin St., San Francisco, CA 94109: Tamara Elaine Dunaye, 1935 Franklin St., San Francisco, CA 94108.

Registrant commenced business under the above fictitious business name on the date April 11, 1990. This business is conducted by an individual. Signed Tamara E. Dunaye.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 25, 1990.

May 2, 9 16, & 23, 1990 L-243008
NOTICE OF APPLICATION FOR
CHANGE IN OWNERSHIP OF
ALCOHOLIC-BEVERAGE LICENSE

To whom it may concern: JOSE HU / LUCIANA CH are applying to the Department of Alcoholic Beverage Control for an On Sale General Eating Place license to sell alcoholic beverages at 2099 Folsom St., San Francisco, CA 94110.

May 9, 1990 L-243102
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 139324

The following person doing business as MOORE GLASS AND MIRROR, One Jade Place, San Francisco, CA 94131: Brian Douglas Moore, One Jade Place, San Francisco, CA 94131.

Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Brian Moore.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 18, 1990.

May 2, 9, 16 & 23, 1990 L-243005

ORDER TO SHOW CAUSE
FOR CHANGE OF NAME
NO. 663444-3

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of HOLLY KATHERINE GARNAR/32736 Gustina St., Union City, CA 94587 for change of name. Whereas the petition of HOLLY KATHERINE GARNAR has been filed in court for an order changing her name from HOLLY KATHERINE GARNAR to SAMARA ADRIANA MARIANI; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department N/A, Room N/A on the day of May 5, 1990 at 8:45 am to show cause why this application for change of name should not be granted. Dated April 4, 1990. Dametrios Agretellis, Judge of the Superior Court.

April 25, May 2, 9 & 16 L-242906
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 139012

The following persons doing business as CREATURES 'N' KIDS, 124 9th Ave., San Francisco, CA 94118: Bernard L. Krause and Janice Van Colille, 124 9th Ave., San Francisco, CA 94118.

Registrants commenced business under the above fictitious business name on the date March 1, 1990. This business is conducted by a general partnership. Signed Bernard L. Krause. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 9, 1990.

Apr.18, 25, May 2 & 9, 1990 L-242801
NOTICE OF APPLICATION FOR
CHANGE IN OWNERSHIP OF
ALCOHOLIC-BEVERAGE LICENSE

To whom it may concern: SOMSADETH SOUVANNASY is applying to the Department of Alcoholic Beverage Control for an On-Sale Beer & Wine Bona Fide Eating Place license to sell alcoholic beverages at 3111 16th Street, San Francisco, CA 94121.

May 9, 1990 L-243101

LEGAL NOTICES

SUMMONS

CASE NO. 026432

COURT OF CALIFORNIA IN AND FOR THE SAN FRANCISCO COUNTY OF CALIFORNIA. In re the matter of AMERICAN SAVINGS AND LOAN ASSOCIATION, A FEDERALLY CHARTERED ASSOCIATION and DOES 1 to 10, INCLUSIVE BELLA SCHWARTZBORD SUEB AS DO 1, DEFENDANT. You are being sued by Plaintiff: ODETTE ETCHEVERRY. You have 30 CALENDAR DAYS after this summons is served on you to file a typewritten response to this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case.

If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service or a legal aid office (listed in the phone book).

Despues de que la entreguen esta citacion judicial usted tiene un plazo de 30 DIAS CALENDARIOS para presentar una respuesta escrita a maquina en esta corte.

Una carta o una llamada telefonica no la ofracera proteccion; su respuesta escrita a maquina tiene que cumplir con las formalidades legales apropiadas si usted quiere que la corte escuche su caso.

Si usted no presenta su respuesta a tiempo, pueda perder el caso, y le pueden quitar su salario, su dinero y otras cosas de su propiedad sin aviso adicional por parte de la corte.

Existen otros requisitos legales. Puede que usted quiera llamar a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de referencia de abogados o a una oficina de ayuda legal (vea el directorio telefonico).

The name and address of the court is: (El nombre y direccion de la corte es) San Francisco County Municipal Court, City Hall, Room 301, San Francisco, CA 94102. The name, address and telephone number of Plaintiff's attorney, or Plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del Demandante, o del Demandante que no tiene abogado, es) Jean-Yves Lendormy, Esq., Birenbaum, Luscutto & Landormy, 1 Post St., 21st Floor, San Francisco, CA 94104-5200. Dated June 20, 1990. GORDEN PARK-LLI, clerk, by S. PENG, Deputy.

April 25, May 2, 9 & 16 L-242904
STATEMENT OF ABANDONMENT OF FICTITIOUS BUSINESS NAME FILE NO. 111403

The following person abandoned the use of the fictitious business name PERFECT 10. Located at 1211 Church St., San Francisco, CA 94114. The fictitious business name statement was filed in the City and County of San Francisco, CA on September 21, 1987. This business was conducted by an individual. Signed Hong T. Vu. This statement was filed with the County Clerk of the City and County of San Francisco, CA on March 27, 1990.

May 2, 9, 16 & 23, 1990 L-243006
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 138923

The following corporation doing business as YA MAS, 2100 Larkin St., San Francisco, CA 94109: AGAPI, INC., 2100 Larkin St., San Francisco, CA 94109.

Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by a corporation. Signed Sparo Asimos, President.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 4, 1990.

May 9, 16, 23, & 30, 1990 L-243105
NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: McLaughlin, Herbert P., General Partner / SAGAN, Stuart R., General Partner / LATOUR, Thomas, Limited Partner / KIMPTON REVOCABLE TRUST U/A 12/22/83, General Partner / BANANA'S MIS-SOURI DEVELOPMENT, dba KMS, Limited Partner are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 2455 Mason St., San Francisco, CA 94133 with On-Sale General Eating Place license.

May 9, 1990 L-243103
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 139432

The following persons doing business as GOLDEN GATE HEARING SERVICES, 1833 Fillmore Street, Suite 100, San Francisco, CA 94115: Lawrence Michael Eng, 1919 Octavia Street #1, San Francisco, CA 94109, Stephen Eugene Dorman, 1919 Octavia Street #1, San Francisco, CA 94109.

Registrants commenced business under the above fictitious business name on the date N/A. This business is conducted by a general partnership. Signed Lawrence M. Eng. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 23, 1990.

May 2, 9, 16 & 23, 1990 L-243002
ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 918025

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of MICHELLE ROSMAN/189 Collingwood St., SF, CA 94114, for change of name.

Whereas the petition of MICHELLE ROSMAN has been filed in court for an order changing her name from MICHELLE ROSMAN to MICHELLE BROOKE ROSMAN now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department X-4, Room 428 on the day of May 31, 1990, at 8:30am to show cause why this application for change of name should not be granted. Dated April 9, 1990. Ollie Marie-Victoire, Judge of said Superior Court.

Apr. 18, 25, May 2 & 9, 1990 L-242805
NOTICE OF SERVICE OF PUBLICATION

STATE OF NORTH CAROLINA COUNTY OF MECKLENBURG IN THE GENERAL COURT OF JUSTICE DISTRICT COURT DIVISION

FILE NO. 88 CVD 15888

AVIS DENISE HOUSTON-CRAIG, PLAINTIFF VS. ALFRED THOMAS CRAIG, DEFENDANT. To: ALFRED THOMAS CRAIG, DEFENDANT.

Take notice that a pleading seeking relief against you has been filed in the above-titled action. The nature of the relief being sought is as follows: The Plaintiff, AVIS DENISE HOUSTON-CRAIG, has filed a complaint seeking an absolute divorce upon the ground that Plaintiff and Defendant have lived separate and apart for more than one year next preceding the bringing of this action.

You are required to make a defense to such pleading, not later than forty (40) days after April 12, 1990 (exclusive of said date), and upon your failure to do so, the party seeking service against you will apply to the Court for the relief sought. Date: April 6, 1990

Warran D. Blair Attorney for the Plaintiff 623 E. Trade St. Suite 301 Charlotte, NC 28202 Telephone: (704)372-0837

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 138727

The following person doing business as CABLE CAR LIQUOR & DELI, 140 Cyril Magnin St., San Francisco, CA 94102: Ihab Touri, 6909 California St., San Francisco, CA 94121.

Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Ihab Touri.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on May 29, 1990.

May 2, 9, 16 & 23, 1990 L-243009
CITATION FOR ADOPTION CASE NO. A35426

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN DIEGO. In re the Petition of VINCENT JOHN VAN BEBBER, Adopting Parent, THE PEOPLE OF THE STATE OF CALIFORNIA, To: JOHN PATRICK MYERS GREETING: YOU ARE HEREBY advised that you are required to appear in the Superior Court of the State of California, for the County of San Diego, at the Court Room of Department No. 1 thereof, located at the JUVENILE DIVISION, 2851 Meadowlark Drive, San Diego, CA 92123-2792 on Friday, July 6, 1990 at 9:00 am, of that day, then and there to show cause, if any you have, why the Court should not adjudge the adoption of the minor child, ROZETA BLANCA SAN-PEDRO MYERS, by the petitioner, VINCENT JOHN VAN BEBBER as prayed for in the petition on file herein.

If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your pleading, if any, may be filed on time. Dated February 28, 1990. Kenneth E. Martona, Clerk of the Superior Court by Anna Garza, Deputy.

May 2, 9, 16, & 23, 1990 L-243007
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 139545

The following person doing business as APOLLO COMMUNICATIONS, 3372 21st Street, San Francisco, CA 94110: Ronald Bakar, 3372 21st Street, San Francisco, CA 94110.

Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Ronald Bakar.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 25, 1990.

May 2, 9, 16 & 23, 1990 L-243001
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 139342

The following persons doing business as SANTANA INTERIOR SERVICE, 2625 19th St., San Francisco, CA 94110: REUBEN A. SANTANA, 4774

Surrey, El Sobrante, CA 94803, ABEL SANTANA, 2625 19th St., San Francisco, CA 94110.

Registrants commenced business under the above fictitious business name on the date N/A. This business is conducted by a general partnership. Signed Abel Santana.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 18, 1990.

April 25, May 2, 9 & 16 L-242902
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 136282

The following person doing business as L. RICO'S TAOQUERIA, 292 Divisadero, San Francisco, CA 94117: LINA SHETAYA, 212 B St., SF, CA 94080. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Lina Shetaya.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on January 17, 1990.

April 25, May 2, 9, & 16, 1990 L-242909
SUMMONS CASE NO. 337149

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE COUNTY OF SAN MATEO. In re the Dissolution of Marriage of TORRICO, VIRGINIA MA. ROBLES TORRICO, Petitioner, and ALFONSO DAVID TORRICO, Respondent.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

ADVISOR! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 dias. Lea la informacion que sigue.

Si Usted desea solicitar el consejo de un abogado en este asunto, deberia hacerlo inmediatamente, de este manera, su respuesta escrita, si hay alguna, puede ser registrada a tiempo.

TO THE RESPONDENT: The petitioner has filed a petition concerning your marriage. If you fail to file a response within 30 days of the date that this summons is served on you, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney fees, costs, and such other relief as may be granted by the court. The garnishment of wages, taking of money or property, or other court authorized proceedings may also result. Dated January 12, 1989. Clerk: Warren Slocum, By G. Lacey, Deputy.

May 9, 16, 23 & 30, 1990 L-243104
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 139210

The following person doing business as RADIO VALENCIA, 541-543 Valencia St., San Francisco, CA 94110: BURNS & ALAN, INC., 1088 Capp St., San Francisco, CA 94110. Registrants commenced business under the above fictitious business name on the date April 9, 1990. This business is conducted by a corporation. Signed K.E. Burns, Chair of the Board.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 12, 1990.

April 25, May 2, 9 & 16 L-242903
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 136639

The following person doing business as PERFECT 10, 1211 Church St., San Francisco, CA 94114: Tam Nguyen, 851 31st Ave., San Francisco, CA 94121.

Registrant commenced business under the above fictitious business name on the date March 27, 1990. This business is conducted by an individual. Signed Tam Nguyen.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on March 27, 1990.

Apr. 18, 25, May 2 & 9, 1990 L-242802

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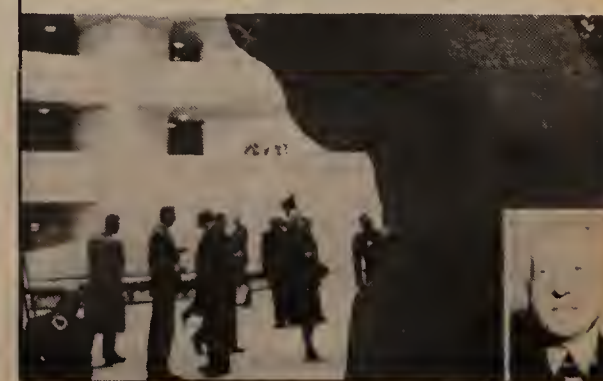
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Saturday 12-3pm

Inner Movement Discovery
a class for Pregnant Women. Learn to know and trust your body through explorations in movement, breath and sound. Julie Oak, 731-7715.

PRENATAL

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WORKSHOPS & CLASSES - CHILDREN

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MIND & BODY

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Yoga For Beginners

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RELATIONSHIPS

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Rather play than work? Bike than drive? Alternative values and Midwestern sense appreciated by attractive Montana-grown woman, 5'9", 33. Loves adventurous music, outdoors, books, intimacy. Younger man welcome! POB, 170312, SF 94117.

Retired?
Lovely lady, inside and out, seeks friendship with a kind gentleman. Letter and photo appreciated. Guardian Box #31305A.

Saliboot And Skipper
Sought by petite, Nordic lady; I am warm, compassionate, adventurous; promise not to break your heart if you don't break mine. Please send photo. Guardian Box #31310F.

A Typical A
Single JF attractive, adventurous, good sense of humor, concentrated too long on successful career, wants to walk barefoot in the park. Will enjoy movies, music, street fairs, fireplaces, nightlife and life's pleasures with warm, confident, flexible JM 33-45. Be my friend, lover, and start a family. Let's spill each other. Guardian Box #31306H.

What Is Browse?

Advertisers:
When you record your outgoing message on Person-To-Personals it will go into our browse feature. When a respondent calls the Person-To-Personals 900 line, they can preview (listen to) the category of their choice. Your outgoing message can start to generate replies days before your ad appears in print.

Respondents:
There is more than one way to find that special someone through the Bay Guardian personal ads. Maybe you need to "browse" to find the right person. Call 1-900-844-5555, choose your category, and listen to some of the fun, interesting people who are looking for their new relationship. You don't need a copy of the Bay Guardian to respond, in fact some of the messages you hear may be previews of ads that aren't even in the Guardian yet!

Lovely, clear-headed, psychoanalyzed, 43-year-old woman seeking good-hearted man for life companion. I'm devoted to yoga, music, nature, friendship, laughter. Integrity, humor and curiosity turn me on. Guardian Box #33303A.

JF, young 33, attractive, healthy, warm-hearted, easy-going but active, optimistic, into jazz, nature, having a family, seeks like-minded man. Guardian Box #32301H.

How to Answer Relationship Ads:

call
1-900-844-5555
The Bay Guardian
Person to Personals
Relationship Response Line
99 per minute
The ads that contain just a ☐ can be written to ONLY if they have a post office box outside the Guardian.

Questions?

Call 824-2506

Take A Chance

With attractive, warm, WF professional of 49, 5'6", who appreciates life's whimsy and diversity. Values friendship, humor, learning, intimacy, social and self-awareness. Enjoys people, bagels, Beethoven, films, theater, ethnic dining, intellectual and sensual pleasures. Seeking caring, affectionate, accomplished, unattached, nonsmoking WM 45-60, with depth and heart for enduring partnership. Guardian Box #32308H.

Four lusty, voluptuous women looking for four hungry men -- just kidding! Now that we have your attention, we're four fun-loving professional women in our 30's seeking dinner companions (a group of friends or individuals) for an evening in June. Our interests include travelling, sports, outdoors, music, dancing, etc. Ideal: Like-minded single men in their 30's, medium to tall in height, well-adjusted, fit, financially secure and interested in future relationships. Please respond with photo and letter to Guardian Box #32305B.

Surrealistic housewife seeks happier life with romantic man. Box 3643, Oakland 94609.

Going, Going...Gone?

Witty, fiery, athletic brunette entrepreneur, 32, 5'6", with a bent for books and banter seeks the intellect and maturity of a man with the charm of a boy. 32-41. Guardian Box #31313F.

Looking for bright, wise BM 48-58 to share life. I'm 5'9", slender, attractive WF, early 50's. More important: caring, intelligent, enthusiastic. I like hiking hand in hand, laughter and talking together - some solitude - reading, movies - life. Let's talk. #31304

Single WF non-yuppie, unpretentious, open-minded, irreverent humor, enjoys offbeat movies, ethnic restaurants, quiet sports (kayaking, bicycling, hiking), camping, animals. Seeks similar single WM, thoughtful, nonsmoker for friendship -- possible relationship. Guardian Box #31324H.

Once in a lifetime a gem comes into your life, and that once in a lifetime is now. I'm single, independent, professional and well-educated, 6'1", 155 lbs.. At 33, I'm ready to find a partner to grow with and raise a loving family. I love nature, flying, hiking, scuba, romance, travel, art, music and dance. If you are single, 6'1", fit, health-conscious, honest and open, 25-45-years-old and a gem yourself. Note and photo: 1311 El Camino Real, #231, Millbrae 94030. #31303

Adventurous WF, 27, professional and student searches open, playful, educated man under 50 for adventure, friendship, maybe more. Guardian Box #31312B.

Non-stereotype pretty black femme, artistic, 38-years-young, spiritual, Cancer-Libra, loves nature, music, travel, theater, languages, fun! Desires single European lifetime partner with similar interests age 33-40. Photo please! Guardian Box #31322B.

Looking for one good guy to spend some time with. SoMa professional (environmental planner) WF, 32, blonde, athletic, smart, spirited. Equally at home in city or country. Enjoy lots of things, especially dancing, baseball, good conversation, travel and romance. Like men best who are interesting, dynamic, adventurous, and stable; who laugh a lot but also have a serious side, and are tuned into current affairs/politics. Guardian Box #30327H.

Pretty Woman

Wishing to meet attractive man, 38-52, nonsmoker, intellectual, athletic, aware, sensitive, affectionate, who has the time and desire to love and celebrate me. I am exceptionally pretty, petite, exotic, successful, fit, love skiing, dancing, travel, theater, conversation. Photo appreciated. Guardian Box #33304F.

Redhead, White Shoes

The world is my barba-lounger. Radiant, strawberry blonde, 40, director of community health program, cut first tooth in Japan, dodged first bullets in Ethiopia, worked with refugees in Somalia and Sudan, plethora of passions, seeks funny, wise, worldly, big-hearted guy. Guardian Box #31316F.

Australians

Professional woman, 32, temporarily working in the U.S. seeks fellow Australian professional to explore California. Discover national perks, hiking, skiing. Guardian Box #31319A.

Nice Guy Wanted

40-year-old single white female tall and slender (5'10") extremely well educated with an advanced degree seeks a professional man in his 40's or early 50's for a long term committed relationship. I am a lover of the outdoors, most sports (both spectator and participant), backpacking and the mountains, travel and some cultural events. Honesty, character and sensitivity are most important. No smoking, diseases or drugs, but light alcohol OK. Reply Guardian Box #32306A.

I'd like to find a smart, appealing, stable (with slightly off center) M, who hears when he listens, and says something when he talks. 45-year-old, gorgeous (inside and out) WF. Guardian Box #32300A.

Peace & Passion (Try Again!)

Lovely blonde writer-therapist, sensual, spiritual and spirited, seeks intimacy with warm, open, life-loving man. If you attempted to respond to this ad in the past and were not able to make a connection, please try again. There was a problem but it has been cleared up. #750, 2124 Kiltredge, Berkeley 94704. #32304

Cute, affectionate playmate would like to meet off-beat, eccentric, wealthy character who enjoys life and people. Guardian Box #31308A.

MEN SEEKING WOMEN

To Respond To A Box Number
If the box number is followed by a ☐ you can call 900-844-5555 from a touch-tone phone (pay phones won't work), and reply to the ad of your choice on the Guardian Relationship Reply Line. You'll learn more about the advertiser then what's in the paper by simply listening to their outgoing Person-To-Personals message. Not all advertisers record a message, but you can still respond by phone. Just follow the easy, recorded instructions. When you're asked for the advertiser's box number, enter it using the telephone keypad. Do not enter the letter at the end of the number. After you hear the advertiser's greeting, you will be able to record a message of your own, review it, change it (if you wish), or try again. The cost is only .99 per minute. If the box number is also followed by a ☐ you can write to the ad at the following address: Guardian Box #31314F, 2700 19th Street, San Francisco, CA 94110. Guardian mail boxes expire four weeks after the ad's final publication. Address other replies as instructed in the ad. However, the ads that contain a box number and ☐ but no ☐ can be written to ONLY if they have a post office box outside the Guardian. If you have any questions please call us at 824-2506.

Washboard Waisted

Freedom fighter, 30, seeks female copilot to navigate uncharted territory. Guardian Box #32103F.

Stable, successful psychotherapist/writer, 35, 5'11". Man of balanced attributes: solidly Jewish yet hip and eclectic; psychological/spiritual bent and fun-loving, free-spirited; intellectual, perceptive and outdoorsy; athletic; effectonets, sensual and monogamous, marriageable. Physically: handsome, bearded, slim. Seeking Jewish women, 26-36, of similarly integrated attributes, who is slender, petite, earthy, sensuous. Photo please. Guardian Box #31132H.

Aphrodite's Child
Dare to live your dream of sweet surrender. #31128

For Sail

This successful blue-eyed, well-toned, athletic single man of 38 is sensitive, loving, laughing, responsible (at times), uninhibited and tired of the single's scene. He likes getting outside and playing in the sun and surf with his toys (he sheres), comedy, theater, music, quiet evenings, serious discussions and some craziness (please). He'd like to meet an attractive, healthy, confident, passionate, playfully irreverent WF for a sharing relationship. Photo preferred/ returned. Guardian Box #32113F.

Black Silk Woman

White professional late 40's, trim and fit, handsome in a very male way, intelligent and funny, likes to travel; sail, fine dining, music, theater and books. I live very well... Wishes to meet a black woman of taste and style. She must be very bright and spirited, attractive with a fit and athletic body, imaginative and sensually a must. I love cards and letters, but call if you must. Guardian Box #32126F.

Strong and Brave and True

Civilized, solvent lawyer, 31, 5'9", fit and adventurous seeks intelligent spirited woman 21-31. I like sailing, mountains, classical music, jazz, blues, good wine and conversation. Eventual objective marriage and children. Guardian Box #32108F.

The Bay Area's best Relationship ads are even better with Person to Personals, our state-of-the-art telephone message system -- FREE to advertisers.

Ebony Lady Wanted

Handsome WM 40ish, 6'1", 200 lbs seeks lady of color for total relationship - lifetime. She will be slender, attractive, honest, articulate, communicative and ready to put our goals and desires into action. I am, letter, photo would be great. Guardian Box #31117H.

Match Point

If you enjoy comic relief, look good in an old college sweater or getting the Sunday paper, and can keep a tennis ball on the same court (optional), stop hiding! WM, 32, attractive, high energy, sports oriented, transplanted Bostonian, lookin' for fill romance void! Guardian Box #31130F.

This Big Bopper

Loves to jitterbug to oldies. I also like movies, plays, and outdoor activities: hiking, biking and whitewater rafting and kayaking. I'm 44, professional, single JM, 5'8", trim and want to share above, as well as just time together with special woman 40 or under. Photo appreciated. Guardian Box #31116F.

I am a 25-year-old, sane, handsome Asian business professional, who is looking for an attractive, bossy woman. A woman who will wear leather. Someone who demands to be worshipped like a Goddess. I enjoy sports, dining out, exploring new places, and tastes. Reply with a letter and phone number. Guardian Box #31100A.

Love At The Event Horizon?

Single WM, 35, seeks clearthinking, attractive single WF partner/companion for intergalactic travel and interpersonal explorations, possible colonization. Ex-vehicle activities preferred such as close examination of unusual terrestrial features and creatures. Guidance system steers left and is highly sensitive to needs and cares of my companion. Stable system ready for one qualified companion of similar age to plot trajectory for fusion at the event horizon. Strong heart, healthy outlook, unpretentious attitude appreciated. Nonsmoking and non-religious (J). It's May, do it. Guardian Box #32114F.

Funny, handsome, athletic, musical, professional WM, 32, 6', with herpes seeks a pretty, aerobically fit, educated and outgoing woman for fun. Photo...Guardian Box #32101F.

Durable dragon-lighter desires damsel, fifty-plus, low-heeled, leftist. Box 451, Oakland 94604. #31121

M, 37, warm, attractive, leftist, Jewish (non-religious), often funny teacher seeking warm, intellectually curious, progressive woman with integrity and sense of humor for relationship lasting well into next millennium and children. Guardian Box #30118

Share a wonderful relationship with this handsome guy, 41, tall, stable, successful, intelligent. Seeking delightfully sexy, slightly naughty, intelligent, feminine female who values friendship and appreciated quality. Please be attractive, healthy, playful, relaxing, AF/ WF, 28-37. Returnable photo/letter to reply. Guardian Box #32117A.

Wanted: Best Friend

For a monogamous long-term relationship with a progressive kinda guy, at least I've developed sufficiently to have evolved thumbs. My past tells a lot: I'm a former juvenile delinquent counselor, horse breeder and high school teacher. Now I'm a successful contractor with flexible hours. Also my toys tell of my lifestyle, like: a cruising sailboat, artist's paint brushes, skis, R.V., mountain bike, dancing shoes, surfboard, Bronco and a yo-yo. I love, kids, theater, hiking, dining, flying, reading, gerlic, blues to classics, exercise, animals, writing and characters. I pride myself on being introspective and sensitive, but not as emotive as Jim Bekker in court. So, if you'd like to get silly in lines, or build giant teeter-totters on the beach from oversize driftwood, hate shouting precursors of intimacies to strangers over the din of the bar scene, you're spontaneous yet responsible, eclectic, and sort of a cross between Zsa Zsa and Mother Teresa, we need to talk. I give good phone. Oh my numbers are 38, 6', 160. John POB 2271, Alameda 94501. #31129

Unconventional tall slim bearded, sometimes long haired warm sensitive WM, intermittently active in left political and counter movement since college (1959), now a homebody interested in ecology, science, music and long walks with my dog. Want to meet a compatible non-smoking curvy East Bay woman over 35 who enjoys or at least tolerates listening to KPFA, KALX and KUSF. Let's exchange letters and photos. Box 651, El Cerrito 94530.

Sure I'm handsome, 35, JM, professional, happy with his job. Of course I enjoy the ballet, theatre, movies, classical and jazz concerts, and dance, swim and hike. What's missing is you: intelligent, attractive, slender, 28-36. No smoke, drugs, or Republicans. Box 7571, Berkeley, 94707-0571.

Deafious With Deafie

Blue Collar White male, tall and lean, looking and living well. Limited free time. Looking for that refined touch in a lady. No druggies. Guardian Box #31111A.

Country Matters

Writer with gorgeous home overlooking vineyards seeks girl young enough to have a bunch of kids, old-fashioned enough to want them. Literacy, traditional values essential; politically incorrect preferred. Photo, letter, phone to Guardian Box #31106A.

Retired gentleman seeks lady for permanent association. Write Box 98, 2370 Market Street, SF 94114.

Make new friends or find romance with Bay Guardian Relationship ads.

Tell Cute And Affectionate

Single WM 26, 6'3", 200, average build, brown hair, blue eyes seeks attractive, sensual woman 26-40 who prefer and need a tall younger man. Photo appreciated. No materialistic princesses please. Guardian Box #31134H.

Not all advertisers record a message right away, but you can still respond.
.99 per minute

Let's Stay Home!

Give this single male full-time professional, part-time journalist, sometime collector, a reason to stay home. Will bask in the glow of the fire, watch "Molly Dodd" reruns, and cook red beans and rice. When we venture out, we'll frequent movies, music clubs, ethnic restaurants, antique shows, flea markets and swimming pools. If you're female, 28-43, help this road runner come to a screeching halt by writing POB 11191, Berkeley, 94720. The artistically inclined encouraged to respond. Wiley E. Coyote not. Beep, beep-whooosh!

38-year-old, new to area, secure professional, Catholic with Far-Side sense of humor, described by some as Baryshnikov look-alike (I think I have better legs) seeks cultured, intelligent, slender, beautiful, sensuous, professionally satisfied woman, nonsmoker, 25-35 years old, for eventual committed monogamous relationship leading to marriage and children. I am looking for someone who is willing to sacrifice neither style nor substance. Guardian Box #32102F.

Paradise Lost

Married WM seeking an affair with WF, married or otherwise. I'm 35 5'11". Let's find Paradise in each others arms. Write POBox 6725, SF, CA 94101.

Sensitive, smart, successful professional, 38, 5'11", lean, fit, green eyes, handsome, sensual, well-educated, a maverick. Likes ballet, performance art, rock videos, fine dining, outdoors. Hardworking, honest, loyal. Values health, relationships, personal and spiritual growth, peace, the Earth. Seeks warm, affectionate single WF for dancing, romance, marriage, children. Letter, including what romance means to you, how to spend your next birthday. Photo optional (returned). Box 334, Belmont, 94002.

Warm Heart

with an active mind. Good-natured, good-looking, successful professional-type, considers values important, curious, aware, happy, active, enjoys thoughtful conversation, has herpes, stays fit, mid-30's, seeking a close companion mid-20's to mid-30's for hopefully lasting relationship. Well, mostly that's me, maybe some what I'd like to be. If much of that sounds like you, please get in touch--I'd like to meet you. Guardian Box #32119F.

I am looking for a shy, unassuming woman of any flavor. Are you 21-35, artistic, playful, and balanced? Can you enjoy the simple pleasures life has to offer without being opposed to luxury? I'm 38, 6', slender, of Dutch descent, end naturally unmanipulatively sensitive before it became popular. Send photo and letter to Guardian Box #31122A.

French executive, 40, well-maintained, educated seeking white attractive female, 28-40, for monogamous relationship. Photo a must. POB 678, San Pablo 94806.

Black male, 35, college-degree, 6'0", 165, seeks nonwhite female republican, 25-35, for walks and hand-holding. POB 1586, 501 Broadway, Millbrae, CA 94030.

Single WM, 37, European. Attractive, warm, sensitive and stable, seeks Asian lady for friendship and romance. Enjoys dining, dancing, good communication and life in general. Family oriented. Photo appreciated. Guardian Box #31127B.

It Could Happen

I'm a 39-year-old Jalapeno enthusiast with a penchant for forthright conversation, cappuccinos, all types of music, movies, and psychological inequities. You could be a hound dog for clarity with a heart of gold (or suitable metal substitute), 28-42 years. Both of us have something to offer. Guardian Box #30121H

Theater Artaud, Anyone?

Non-Yuppie WM, 35, kind of shy, seeks companionship for Off-Broadway theater and foreign films. Guardian Box #31110H

Very good looking White male 40-years-old, successful sales and marketing executive. Full head of dark brown hair, touch of gray, dark blue eyes, 5'10", 170 lbs.; nonsmoker, high energy! I am very sensual, sexy, romantic, bright, witty, great sense of humor, down to earth, seeking a very attractive, sensual, sexy, romantic White female 25-35-years-old with a great sense of humor for fun and romance! Write with photo to Don: 467 Saratoga Avenue, Box 243, San Jose 95129.

I'm No Dan Quayle

You're no Leona Helmsley. Smart, tall, good looking nice guy, 28, tired of finishing last, fearless of the commitment thing. Digs, me: film, theater, cooking, cafes, reading, the quiet life. Digs, you: similar. Letter; photo nice but optional. Go ahead, make me laugh. Guardian Box #31137F.

Single WM 38, creative, reliable, honest, tradesman. Enjoys outdoors, health, arts, music, beaches and building. Seeks younger woman for relationship. Guardian Box #32106F.

Wanted

Sharp, attractive, unencumbered WF 35-45. You should be nonsmoker, proud of mind and body, adventurous, open, able to travel, enjoy sports, most of the finer things in life. Reward-- 62-year-old WM, physically fit, emotionally stable, financially comfortable, energetic, lusty with a love for life. Photo appreciated. Guardian Box #31119F.

Our souls have been dancing but our bodies have not yet been introduced. You are totally magnificent. The beauty of your heart and spirit glows like the North Star. The radiance of your presence is like light through a prism. You are in your 30's, ready for commitment, fun, adventure, and new possibilities. I am a 38, 5'8", 130, successful W(JM) professional and an ancient astronaut. I am committed to health, growth, enlightenment, and sharing love. I enjoy intimate conversation, biking, sailing, jogging, exploring, dining, snuggling, and hot summer nights. I have come a long way to meet you. Please introduce yourself. A photo would be appreciated. Guardian Box #31101A.

Look closely. Here's the phone call that could change your life!

boxes... (fine) public...
replies... instructions...
However, the ads that contain a...
number and... but no... can be...
written to ONLY if they have a post...
office box outside the Guardian. If you...
have any questions please call us at...
824-2506.

WOMEN SEEKING MEN

Sexy, Sophisticated
European Born
Exceptional...
create an ideal country setting and rich...
ly satisfying private life for appreciative...
executive 40-60. Do you need exquisite...
home/ gardens/ entertaining for per...
sonal pleasure or business purposes?
I'm 5'3", thin, blonde, 41, educated, fun,
and not a bad looker. Guardian Box...
#30370F.

Besely, Brains, and Heart
Seeks same in creative professional or...
unconventional businessman (late 30s-...
mid-40s). Affectionate, playful and...
successful, I appreciate art, travel,
work, and relaxation. Broad interests...
include poetry, still life, nature, and...
pictures, dancing, levity, and...
food... Promise depth, letter and photo...
tenderness. Send letter and photo...
Guardian Box #30306H

Once in a lifetime a gem comes into
your life, and that once in a lifetime is...
now. I'm single, independent, 6'1", 165...
and well-educated. I'm ready to find a partner to...
share with and raise a loving family. I...
grow with, lying, hiking, scuba...
love nature, flying, music and dance...
romance, travel, art, and open. 25-45...
If you are single, 6'1", 165, health...
conscious, honest and open. Note and...
years-old and a gem yourself. Note and...
photo: 1311 El Camino Real, #231...
Millbrae 94030.

Oil-beat, political, sexually
adventurous, confident, Jewish critical...
thinker sought by independent, left-of-...
kinky, literature-loving, 30-year-old...
Jewish woman. POB 20221. Oakland...
94620.

Available For Short Time Only
Extraordinarily youngish WF, 50, 5'3",...
110 lbs., good-looking, professional...
semi-intellectual, cultured, warm, wit...
You're monogamous, smart, urban end...
ty and like movies, hikes (urban end...
sylvan), irony. For romance and...
friendship. Guardian Box #31301F

Classy Marin County divorced WF,
attractive, petite and...
late 30s, seeks similar...
dining, sy...
socializin...
POB 30

Polish, artist, educator, whatever.
I'm doing this...
302F

Match
A Prairie Home Companion
sought by well-educated, honest, out-
doorsy, attractive, single WF, 32, with...
urban life-style but Lake Wobegon...
roots. A practicing Protestant with...
60s values. I'm seeking the...
(Catholics)

If you're ready for some big changes in your life, take a closer look at Bay Guardian Classified. With Person-to-Personals, our revolutionary new telephone messaging service, we've made some exciting changes of our own. Now, placing and responding to the Bay Area's best, most successful Relationship ads is faster, easier and more personal than ever. One call on your touchtone phone puts you instantly in touch with other Bay Area

singles who, like you, are seriously looking for that one special person.

As a Relationship advertiser, you can add the dimension of sound to your ad with your own personal recorded message, absolutely FREE. Or, by calling 1-900-844-5555, you can quickly respond to the ad of your choice for just 99c a minute. Make the call that heart's desire tomorrow.

**To place an ad:
Call 824-2506**

**To respond to an ad:
Call 1-900-844-5555**

Classified
THE SAN FRANCISCO BAY
GUARDIAN
Where Happy Endings Begin.

person to
personals

When you see a . . . Call 1-900-844-5555.

person to
personals

RELATIONSHIPS

Country boy seeking city girl, travel partner, for vacation this summer. I am a single, African-American, professional, handsome, mid-40's, good health, average weight, nonsmoker, no drugs, sense of humor, experienced foreign traveler, and culturally curious. You are 30-35, average looks, degreed, similar interest and background, and good conversationalist. Send recent photo and phone number. POB 1541, Sacramento, CA 95812.

37-year-old single WM, 8', 190lbs, healthy, athletic, intelligent, creative entrepreneur, go-getter of life seeks attractive, fun-loving female for movies, dining, theatre and dancing. POB1957 Seussalito 94966.

My friend is an Asian male, 30's, design professional, an interesting blend of Japanese, Canadian and American sensibilities. A nonsmoker, he's sensitive, creative, honest, and interested in personal and relationship growth. Has integrity, a keen appreciation of aesthetics, and a sense of humor that will catch you when you least expect it. If you are a caring, open, easygoing, playful, family-oriented female, willing to share in matters of the heart, he has a lot to offer you. Guardian Box #31103F

Awesome BM
26, 6'2", 210 lbs, excellent condition, well-educated small business owner interested in meeting attractive, intelligent, giving woman. Photo/photo. POB 6228, Stanford, CA 94309.

Babylonian Priestess
Sought by former Prince now working as a Wizard. #31120

Seeking Lingerie Aficionado
Single WM, 29, Jewish, handsome, fit creative professional seeks pretty, feminine nonsmoking professional. Don't let this one "slip" away! 1592 Union #234, SF 94123. #33101

SF Film Festival Date?
You are smart, sensual, and open-minded. You are an attractive WF under 35. I am the spontaneous and energetic 42-year-old who wants to seduce you forever. Call me. #31115

Desperately need a nice woman. WM 5'8" architect 33 romantic, sincere, seeks a lady up to 45. I'd love to hear from you. Phone, photo appreciated. POB 191478, SF, 94119. #31118

Contemporary, stable, non-religious, shy BM 34, 8', 185 lbs, likes boating, togetherness, media, music. Desires long-term monogamous relationship with passionate woman in 30's. Race unimportant. Guardian Box #32111F.

Do You...
Do you like movies? Dinner and dancing? Giants and/or A's games? If you do, and if you are a nice, attractive, 21-34 WF, drop me a line and a photo. I am a single WM, 27, 6', 185 lbs., and athletic. Guardian Box #31124B.

Married Asian men, 30's, 5'10", 180 lbs., seeks Asian woman any age. Lets make hot rendezvous with me. Fun times. I am very healthy. Please send your photo. Self introduction to 2215-R Market St. #560, SF 94114.

Brilliant, Vital, Funny Man
Playful, sensual, spiritual, teacher / poet / astrologer / truck driver: Cal Tech - Harvard educated, fine of 8' 170# sexy body, lover of the earth and womankind, own home and successful business yet value openness and inner success far more-seeks warm, open, nurturing, deep, creative, brilliant, non-yupified, unconventional voluptuous women 20-45, for committed, monogamous relationship. Photo. Carl. Guardian Box #31102F.

Shy, unassuming professional, 28, 170, 8', seeks intelligent, socially conscious woman, 20-35, for fun and romance. No drugs. Guardian Box #31133B.

Athletic WM, 28, 8'2", seeks mutually supportive relationship. Highly successful Real Estate Attorney, SF Financial District; Ivy League Education. Well traveled. Extensive network of diverse friends; North Beach residence; Hobbies: tennis, baseball, art museums, bicycling, cooking. Confident and emotionally secure. Seeking beautiful, intelligent female companion for intense passion and fun. Guardian Box #32107F.

A female non-conformist, who loves arts and nature, is sought by an intelligent, attractive, and healthy WM, 28, 5'8", for a non-exclusive erotic friendship. Box 70, 1878 Shattuck, Berkeley 94709. #33100

I'm a single WM, attorney and writer, 33, 8', 170 lbs, blond hair, blue eyes, attractive, with a good sense of humor and spring fever. I enjoy sports, books, movies, music, travel, and good restaurants. Seek attractive, buxom single woman for dating, fun, romance. Photo appreciated. Guardian Box #31108F

It's Serious Time!
A 20 year marriage and a busy work ethic were retired a few years ago and it's now time to harvest the gifts and offerings of personal success, but not alone. The "girl of my dreams" is uppermost in my thoughts: Trim, petite, attractive, normal, considerably younger than I, and one who would be happy and content with an equally attractive, normal, happy beau. Please write POB 15598, SF 94115.

Command Performance
Crave the direction an intelligent man of integrity can give you? #32109

I am looking for a woman under 35 with a big imagination. An imagination that can stretch far enough to understand me and my world. Women of courage, uninhibited, strong. You are smart and sane, not driven crazy by superstitions, propaganda, prejudice and such. You are open-minded. You have time and energy. You are Earth-oriented (nature). You realize the value of real friends. I am undrugged, vegetarian, hippie, anarchist, weird, homeless, free-love, peaceful, dancer, walker, ungreedy, semi-artist, unplayboy, social, bicyclist, etc.. Guardian Box #31123B.

I Do Believe In Magic
Single WM, 35, professional, liberal-left, slim, athletic, nonsmoker, financially healthy, never married and looking to settle down - but it has to be right - like the song says...looking for someone with intelligence, education, and a stimulating career - beyond that I keep an open mind. So what are you looking for? Guardian Box #31135A.

Sound and Vision
Fairly Young American male desires alluring, trim female for fun evening with Bowie, Shoreline, May 28, My bike/your car. Ticket \$27. Guardian Box #31131H.

Asian male native Californian. Attractive, mentally, physically fit, financially secure. Marriage, family minded. I enjoy outdoor activities and indoor activities such as dining, dancing, movies, etc. I'm 5'6", 135, 37 seeking AF with similar qualities. P.O. 29031 Oakland CA 94604. #31105

Likes Ice Cream
WM, 38, sincere, intelligent, warm, sensitive, tall, caring. Enjoys music, hiking, tennis, art museums, loves animals, ice cream. Humorous, energetic, curious, creative, and open. Veterinarian, seeks woman, 24-40, who enjoys sharing, diversity, playfulness, affection, adventure, humor and humanism; is interested in a committed relationship and progressive intimacy, who has a sense of the yearning of youth, and the warmth and wisdom of an old soul. Nonsmoking. Please respond with Photo and Phone number to "J.C." P.O. Box 16385, San Francisco, CA 94116.

Are you intelligent, spiritual, sensual and ready to surrender to the love of a successful man who knows what he wants. #31114

Wanted SF HIV+ OK
By retired 48-year professional, pioneer SF family, independent income, Northern California country home, handsome, looks fifteen years young, likes Elgar and Rolling Stones, English roadsters, Pebble Beach and Marin City Flea market, champagne, kids, London and funny, intelligent women, excellent health except for manageable chronic illness. Seeking survival minded women for friendship, maybe more. Your letter and photo gets mine. Guardian Box #33103H.

Short, Pale, And Handsome
One uptight and confused dude (27) seeks a woman of same venerable qualities for unpredictable relationship. Guardian Box #31125H.

Discreetly Playful
Handsome, loving, athletic, spirited, freethinking, adventurous, easy-going, professional WM 40 (attached) seeking lasting intimate friendship. You're 25-38, warm, independent, open-minded, athletic, literate, sensual, fun-loving, free-spirited. Why not write? Exchange photos? Guardian Box #31107A

Single WM, 40s, looks 30s, slim, handsome, highly creative and spiritual, financially secure, gentle, affectionate, passionate about life and love, seeks warm, hip, attractive slim W 30s/40s who enjoys art and adventure, to share joy of life, passion and serenity. Photo please. Guardian Box #32118B.

No Trouble Sleeping
Looking for a reasonably normal woman who talks fast, enjoys life and doesn't have an aversion to smoking. Easy-going British carpenter, 29, straightforward, slightly weeco sense of humor, seeks companion for movies, walks, music - the usual stuff. Photo/phone appreciated. Guardian Box #31113H.

WM, 41, mental health professional, seeks female companion to share an already enjoyable life. Guardian Box #32100B

East Bay professional, 5'8", warm, good natured, nonsmoker, enjoys movies, theater, concerts, Sunday brunches, tennis, seeks woman up to 40 for friendship and possible relationship. Guardian box #32118A.

Limited Edition-One Of A Kind
Handsome JM, 5'9", sensitive, caring, creative, optimistic, spontaneous, successful, reliable, athletic, romantic, playful, loving, firmly oriented. Seeks very attractive, 28-42, professional, flexible, sense of humor, energetic, enjoys massage, dancing, good friend, passionate lover, cuddling by fireplace, walks on beach. Photo please with interests, background, goals, visualize ideal relationship. B.R., 909 Marina Village Parkway #150, Alameda, CA 94501. #32105

Commanding Presence
Very special lady wanted. Do you desire to take direction from a sensual, handsome, masterful man? Dream of a captivating, compelling, intimate relationship? Reply to loving but firm, tall mid 30's professional. Box 25024, San Mateo 94402. #32112

There I was, deep in the jungle, surrounded by savages preparing me for their next meal. My mind began to wander...thinking about that tall, shapely, exotic woman I'd never met and all the things I'd yet to do with her, like skeet shooting in Iceland, seeing a Harry Connick Jr. concert with 3-D glasses, or participating in a canned niblets corn taste test. If you are such a girl, with similar aspirations and are adventurous enough to dare rescue me from this ill fate, send your rescue plans to this 26-year-old Tom Hanks, Tom Cruise type before it's too late. Please include photo and phone so we can work out the details. Guardian Box #32110H.

Father daughter relationship desired by professional WM, files, with any woman (30-45). Resulting in loving and caring "daddy" as a mate. (photo please). Guardian Box #32115A.

Tall WM, medium build, 30's, alternates between suit and sport coat, ski jacket and riding leather. Looking for slender, younger, very attractive lady. Would like to have children, and a warm loving family life. Guardian Box #31136A.

Married?
Attractive, witty, warm, and sensitive creative writer, Ph.D., 50 (looks 40), WM, married, seeks lovely lady, preferably married, 30-55, to spend daytime hours at the fountain of youth. Box 511, 1060 Solano Avenue, Albany, CA 94706.

How to Answer Relationship Ads:
with a 
send your letter to
The Bay Guardian Newspaper
2700 19th St. Box #
San Francisco, CA 94110-2160

Thoughtful, mature and sincere single WM, 25, handsome professional invites caring female of depth and character, 22-35, to share lively conversation, traveling, backpacking, humor, movies, cuddling, and quiet moments. Guardian Box #31112A.

Sailor Sailing South
If you have a little gray in your hair, some wrinkles, a spring in your step, still look good in jeans, and like the idea of long distance sailing, write or call for my telephone number. P.O. Box 192, Brisbane, CA 94005. #31104

Got them low down dirty "Wakn" up next to nobody" blues. Attractive/slim 31-year-old professional boy seeks similarly situated girl 23-30 who appreciates the madness and beauty of life, has managed to preserve a sense of wonder and is just innocent enough to believe that tomorrows of friendship and passion can begin with a reply to this ad. Photo please (will return). POB 10034, Oakland 94810. #33102

Married Or Involved
Single WM, 33, 5'11", 160 lbs., blue eyes, good looking, in a monogamous long-distance relationship that's great (except I have a need for more intimacy), very giving and skilled, spontaneous, passionate, with flexible schedule, seeks discreet, attractive married or involved lady with similar needs/desires. Guardian Box #32104F.

MEN SEEKING MEN

Top 2 Percent
Very handsome, active, intelligent GWM, early thirties wants masculine, attractive, athletic, outgoing companion. POB 421763, SF 94142. #31505

Unequaled
Spontaneous well-travelled, financially secure GWM 30, seeks monogamous relationship with accomplished East Bay professional, 25-35 only. Must possess enthusiasm, adventurous curiosity and unique style. Photo a requisite. POB 13314, Suite 136, Oakland 94681. #32512

Woodstock Phreaks
54, 6', 170 lbs., beard, tattooed, artist, HIV negative, French, hyperactive, hedonist, intelligent, evolutive, masculine, SSI, whacko, seeks companion similar attributes. No squares please. #34510

Seeking First Experience?
A big step so you want to get it right. If you are slim, attractive, 18-25 WM/AM. If you too are very intelligent, creative, adventurous, curious to try new things and make up your own mind, looking for new friends to expand your ideas about yourself, perspectives on life, enjoy music, fresh air and swimming, sailing or hiking, I'm the like-minded bi-WM late 30's friend to discuss it all with. Guardian Box #33502F.

Want To Meet
Slim, young men 18-plus for fun times and relationship. I'm 31, in-shape, self-employed, non-smoker. Ted, Box 421557, SF 94142. #31523

Companionship Intimacy
Latin seeks quality Gay Latin for friendship and intimacy. I'm 33, 6', considered attractive and loving. HIV negative. #31516

New Guy In Town
GWM, 42, good-looking, healthy, 8', 160, professional seeks guys 25 up for friendship or more. Into hiking, movies, politics, environment. Why not call Bob? #31529

Systems Manager Philosopher-King
This athletic, Hispanic (Caribbean-born), Renaissance man, with unusual good looks, seeks interesting fellow for romantic and eclectic times. I am 24 years old, 5'6", 155 lbs, success oriented, and have a variety of interests: art, running, dance music, international and personal politics, Cafe Flore, classical music and reading. You are between 22-28, goal oriented, reasonably handsome, intelligent, and fun to be with. If you are looking for a safe, long-term monogamous relationship, give me a call. You'll be glad you did. Guardian Box #31531H.

Movie Buff Weekend Buddy-Bear
Sought by 40-year-old vidiot with over one thousand titles available. Younger shy guys encouraged. Send photo/photo to Kenton, 633 Post St., #1678, SF 94109. #34511

Boysishly handsome/cute clean-shaven (no mustache) masculine white male in 20's sought for fun friendship by good-looking same. 6'1", 165, green eyes, brown hair. #34516

Are You HIV Positive?
And still enjoy ballet, concerts, theater and massage. Join this like man for service through touch massage. Quality time with a quality friend. #31509

Looking For Hot Times And More?
Me too. I'm 5'11", 185 lbs, good looking, 38-years-old, HIV+, creative and sexually aggressive. #31534

Good Looking Couple
Asian end blond, want to meet other men for Coffee, dessert, nature, film, videos, adventure, et el. Would like to make new friends. #34514

Amigo, Romance O Aventura
Hispanic, 29, good looking, 5'8", 145 lbs., mustache, easy going, down to earth, sensitive wants friendship with good looking GWM 18-43. Gracias. #34503

Tall Boyish Blond
6'3", 27, 185, into photography, dancing, Sunday brunch, music, travel, movies seeks attractive brunette with similar interests for friendship and maybe more. #32501

GWM, 23, 6', 160, handsome, absolutely drug-free college grad, reclusive, creative, healthy, honest, intelligent, dramatic, dependable, into '80s music, hates crowds, seeks similar, together GWM. #32507

Sexy FR/ITAL, 30, 6', 175#
Wants beautiful blue-eyed blonde who is sexual, loves sassy humor, Chinese food, cocktails, working out, sunbathing, and intense romance. #34512

Handsome Boyish GWM
Young-looking, sincere SF professional, 5'9", 150 lbs, 44, brown/brown, HIV-, seeks fun, independent companion, 30's-40's for movies, travel, sexual versatility. Cell end let's meet. #31510

Ex-Marine/Football Jock 6'2"
Brown/brown looking to meet guys 25 or younger who are white, masculine, athletic and into motorcycles or "the look." #31513

My Beard...Or Yours?
GW Bear seeks unencumbered man with brains for city and coastal pursuits. Leave creative message for prompt reply. #34507

Nature Boy Seeks Lover
Exceptionally fit outdoorsman, 5'10", 175, blue eyes, trimmed beard, 50, seeks healthy HIV negative man, age 35-45 for potential mate. #32509

New To California
Professional GWM, 27, 6'0", 180 lbs., athletic/swimmer build seeks similar guys 25-35 with sense of humor, adventure -- among other things. Let's talk. #31500

Asian male, 25, 5'6", wants to meet good-looking GWM, 20-30. #31520

BI Puerto Rican
Very good looking 28, 5'10", 160 lbs, into exercise, athletics, and fun. Seeks same in Anglo version (blonds a plus) masculine, attractive, and fun need only apply. #31519

GWM, 23, seeks other artistic GWM, into fashion, photography, art, performance. I'm looking for friends and companionship to share things with. #34504

Black Men 25-55
GWM, age 39, seeks BM, age not important. I'm 5'9", 145 lbs, but my taste ranges from light to heavyweights. Let's bypass the bars and meet. Don't hesitate, call Relief is just a call away. #31501

Hairy Seeks Slender
31 GWM seeks similar aged soulmate. Hobbies: theater, jacuzzi, kids, self-growth. Prefer good communicator and those into healing arts. POB 40150, Berkeley 94704. #31504

Attractive BI WM 23
Blonde/green, 5'9", recent graduate, straight-acting, health conscious, outgoing, inexperienced and intense. Seeks similar individual, 22-28 for friendship/relationship. Reply with letter and photo to Guardian Box #31530B.

37-year-old HIV+ non-drinking, slender, versatile Gay man of average looks would like to meet someone similar, any race. #31508

30-year-old GWM, 5'11", 160 lbs
Good looking, affectionate and shy. Looking for friendly, cute and honest GWM 26-35 years. Enjoys various events. Outdoors, movies, massage, end intimate companionship. Photo (will return). Guardian Box #32514F.

What's Love Got To Do With It?
Everything for this GWM, 51, attractive, fun, metaphysical, HIV negative, seeking compatible man 21-55 for monogamous relationship. #33503

Enduring Love
Me: Emotional maturity, lean muscular physique, athletic grace, youthful handsome Asian/Latin features, seek similar man. Letter/photo to: 584 Castro, Box #204, SF 94114. #31517

Handsome Artist
Gay WM 30, 6'1", 160, blond, blue, HIV-, enjoy workouts, city and country, seeks good looking, masculine similar individuals or Asian, Latin, for friendship, romance. #32505

Asian/Latin Men/Couples
Extremely GWM, aggressive, experienced seeks good looking Asian/Latin men/couples for safe fun end friendship. #31526

Young Graduate Student
Is looking to experience same sex relationship with other men who have had little to no experience. I am honest and good looking. Guardian Box #31512F.

Funny, Serious, Tender
25, writer, mixed race, mixed cultures, exotic looks, seeks beautiful adventure, honest friendship and hard play in any combination. #31527

Are You Tired Of Solitaire?
Looking for men to share good times wherever. 7-11 coffee in Headlands, sunsets at beach of Tank Hill. Discover selves, slowly but sincerely. Affection, passion, laughter a must. AM 39, GWM, HIV+. #33500

Aruga
Good-looking GWM, 28, 5'11", 150lbs, short hair, clean shaven, professional and stable with varied interests seeks WM, under 30, for good times and fun. #31511

You can answer
this ad now!
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Redhead, White Shoes

The world is my barca-lounger. Radiant, strawberry blonde, 40, director of community health program, cut first tooth in Japan, dodged first bullets in Ethiopia, worked with refugees in Somalia and Sudan, plethora of passions, seeks funny, wise, worldly, big-hearted guy. Guardian Box #31316F

RELATIONSHIP
AD OF THE WEEK

Pleasant Hill Man?
We talked briefly at Berkeley REP (Man and Superman) Saturday April 28. You were alone, I with lady. Please contact. Guardian Box #31533H.

Hot, Sexy Man in Wheelchair
Affluent and friendly, seeks interesting, open minded soulmate who is ready for a positive relationship. I like good films, fast cars and long dinners. You like? Race unimportant. #34509

Adventurous Young Architect
Wanted by in-shape GWM photographer 34, 5'10", 145 for friendship/exploration and mutual support. PO Box 78231, SF, CA 94107. #32500

Colour And Other Clashes
Unconventional, mostly GBM, 26, athletic and intelligent seeks an uncommon guy of contrasting ethnicity (Anglo, Latino, Asian, other). I'm 5'7", 160 lbs., good looking, with velvety chocolate skin, a muscled build and "other" exceptionals. You're probably a 20-29-year-old borderline radical (or otherwise socially incorrect), who has long or funky hair, wears undesigner-like costume and likes to ponder 'why we're here.' You: taller or shorter; somewhat inexperienced and HIV negative (like me); definitely smart; and very Berkeley compatible (androgynous OK; effeminate not OK). Friendship first, but open to more. Response to 2124 Kiltredge Street, Box 190, Berkeley 94704 gets mine. #32513

Save This Ad
A "good catch." Tall, masculine, sane, clean/sober, very sexual GWM. Seek loving, kind GWM 25-45. Box 14233, SF 94114. HIV+. #34500

Wild Civility
Finned Cadillac convertible. Moonlight drives. Pet Shop Boys. Handsome, blonde, blue-eyed GWM, 29, seeks similar co-pilot. Letter/photo appreciated. Let's pop the top. Guardian Box #34513F.

Add The Word "Very"
to tall, slim, handsome, honest, professional, happy and you described me. If you're at least four of these, GWM, 31 - would like a friend. #30511

Latino, thirty-ish, married/bl, seeks same, or similarly situated man (any race), 25-35, for friendship, fun, and philosophizing. Guardian Box #33505B.

Friend Wanted East Bay
Single attractive BM 40, husky, healthy. Enjoy working out, conversation, movies, sports. You: healthy, straight appearing, fun person, not chemical, psychological dependent. San Leandro, Hayward area. #34506

Outdoorsman, 30, seeks gay partner for backpacking, kayaking, diving, or other adventures. #31528

Have you met a Brazilian? Interesting, different, outgoing. Into aerobics, workout, natural food, personal growth, spiritualistic, good music. I'm 40 and fit, energetic, younger look, full of great experiences and good heart to share and grow up together. Guardian Box #31532F.

Black Bohemian Wanted
WM 46 nonsmoking, attractive, vegetarian, artist seeks black mate 20-40 interested in a passionate relationship and enjoying art, dance, world travel, etc. Guardian Box #30509H

Beard And Glasses
I can't explain, but I'm attracted to above. I'm 33, 5'7", bearded, seeking new friendships. Like outdoors, culture, people. #31506

Looking For Magic
borne of commonalities and differences with square-jawed, substance free 20's-30's WM with interests from world events to quiet evenings. Me: 35, 6', 196, amusing, aware, hairy WM. #31525

Attractive GAM, 22, 5'8", 135
Seeking outgoing, caring GWM under thirty for quality friendship, companionship. You and me like weekend nightout/disco; chatting; dining. #31514

Seeking Asian
GWM, 37, 145 lbs., blue eyes, brown hair, seeks friend or lover with Asian man. #34501

Russian Bank, Vivaldi,
Backgammon, skinny-dipping, curry hotbats and sleeping bags are all fine interludes while discovering creation hiking our lakes, hills, beaches and forests. #31507

The Time Of My Life
Jennifer Grey seeks Patrick Swayze. GWM 5'10" 150 lbs. Brown eyes. Into music and dancing or just staying home playing games. #34515

MEET YOUR NEW EMPLOYER in the Bay Guardian Classified Employment section.

I'm looking for attractive, sexy, Asian and Black men, 23-45, men who are mature and responsible. I'm a hot GWM 39, and I want to talk with you! #32506

BM 34, 6'3"
Looking for tall, slim WM, 8+, 26-40-years-old. POB 4482, SF 94101. #31503

Handsome GWM, 32, blondish, blue, 6' 3/4", 155 lb., large numerator, seeks hot, fun, masculine, sensitive, spiritual 21-36 probably Latin. No drugs/smoking, light drinking. Send Photo! Guardian Box #31518F.

Seeking Cuddle Buddy
GWM, 30, 145 lbs., very attractive, athletic, seeks strong but gentle man for mutual holding, cuddling, nurturing, and more if it happens. #32502

Newly Gay WM, 29, 8'1", 155 lbs., blond/brown, HIV negative, danceaholic, eclectically spiritual, loves life and laughter seeks similar for fun and frolic. #32511

Exceptional Man
Forthright and kind, whose soul has depth and brilliance wanted. Hope you're tall, 40ish, creative like me. Let's build our house over time. Guardian Box #31521A.

Companion Sought
Am 30 GWM, attractive, struggling writer, swimmer/dancer's build. Enjoy opera, classical music, fiction. Seeking GWM, attractive, with similar interests. #32504

GWM 30, 5'10", 170 lb., bearded, balding, good looks, intelligent, stable, employed, love the outdoors, Dead concerts, good friends, seeking masculine men with similar values and interests. #34502

Just Do It
Fun-loving GWM, 34, 5'9", 145, good-looking, enjoys aerobics, photography seeks trim nonsmoker. David, Box 421557, SF 94142. #31522

Newly BI WM, 43, 5'9", fit, straight appearing, seeks femme or transvestite male, any age, for fun and friendship. #34518

Yo To Quiero
Trim, humorous, good-looking GWM 34 writer/musician seeks in-shape 30-38 Latin HIV- for relationship. Box 421557, SF 94142. #31524

Good Looking BM
Healthy, fit seeks same for friendship, travel, movies, dinners, conversation. No drugs/smoking. Letters and photos to POB 27297, Oakland 94602. #33504

Asians, Latinos, All
Exotic Men! I want to meet you! Good-looking, blonde, blue, 6'2", 180lbs., 30 years. Photo, phone, Box 4219, San Francisco, CA 94101. #33501

River Man
Seeking mature man for relationship. 35-50 Independent, humorous, spiritual, masculine, professional, HIV negative, physically fit. Be your own man. #32510

E.N.I.G.M.A.
Mature, bearded masculine dude needs specific modifications. Modality and materials provided. Capable person sought. Very interesting proposal to achieve. #34508

What's Important?
Caring, sharing, giving, and loving. I'm a capable GWM, 29 years old, 6'2", 160 lbs, HIV+, who seeks attractive, big men, 25-40, who are honest and sincere. #34505

Responsible And Responsive
Handsome, toned, tall, 36-year-old GWM, clean living, articulate seeks muscular, warmly assertive GWM under 40 for developing safely-sexy, nurturing relationship. #32503

EITHER/BOTH/COUPLES
Intelligent, attractive, honest, bi-racial, bisexual couple, 19-28, seek similar for exchange of ideas. Love art, life, books, open minds. Guardian Box #31701H.

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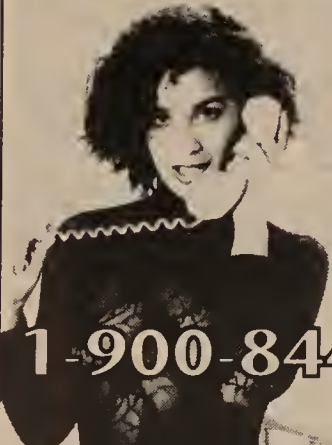
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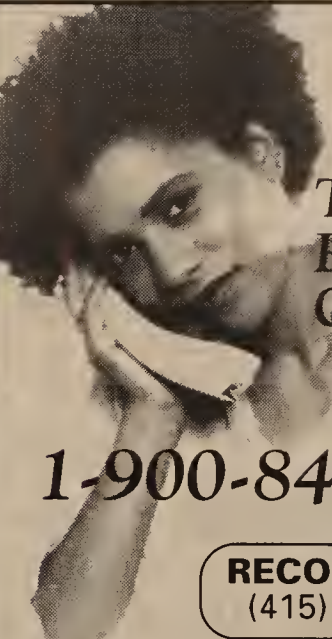


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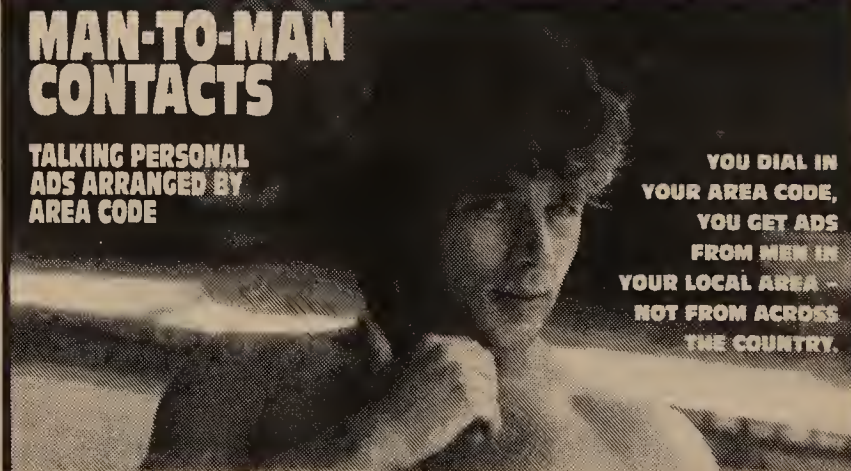
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Overseas, sincere, attractive Oriental ladies seek friendship, marriage. America's #1 correspondence service! Free details, photos. SUNSHINE INTERNATIONAL, Box 5500-HT Kailua-Kona, Hawaii 96745. 808-325-7707.

Beautiful, faithful asian ladies seek sincere American men for friendship/marriage. Free photo brochure, details. 702-451-3070 or P.O. Box 60283, Las Vegas, NV 89160. Compare our rates.

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Run your "For Sale" ad for 3 weeks at 45 cents per word per week. If you still haven't sold your item by then, we'll give you 3 more weeks FREE of charge! Call 824-2506 for details.

DROP BY ANY TIME. Our Night Drop Box is open 24 hours a day so you can drop off your ad. It's at 2700 19th Street (corner of York and 19th).

CROSSED SIGNALS
Counterfelt Bell
To the bespectacled men in confusing party of six. I had handed you the tix, then you disappeared. I'm still looking for you. Write me at: POB 6012, Oakland 94614-0012.

DISCUSSION GROUPS
Book Club. Young book enthusiasts discuss variety of books. Monthly meetings Sunday. Call 828-1228, 824-5809.

EVENTS
Remember The Belling Massacre in China Last Year?
An anniversary memorial is scheduled on June 3rd, Sunday, 4pm, at Justin Hermann Plaza, Embarcadero Center. We'd like to invite all of you, the freedom & democracy supporters, to join a special sing-along choir for this one-time only event.
Sing-Along Choir Practice: May 20th Sunday, 7-9:30pm., St. Paulus Lutheran Church, Eddy & Gough. For more info: 415-541-4909.

MISCELLANEOUS
AMERICA'S SEXIEST HOME VIDEOS
R-rated only! New cable program seeks funny, sexy videos. Fee paid for videos chosen. Include name/phone #: Dina Gold, #1148 80-E 42nd St., NY NY 10165.
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NETWORKING
JOIN US IN THE U.S.S.R!
United Soviet American Women Counterpart Forum.
October 1990, 10 days.
415-982-8818 or 415-788-5880.

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Attention: Women Using/Have Used Contraceptive Sponges
Or other products containing Nonoxonyl-9. Have you had bladder infections or any vaginal infections/Irritation? Female researcher seeks your assistance for important confidential questionnaire & possible class action suit. 100% confidentiality guaranteed. Please contact D.K. 415-826-0812. Collect calls OK.

Enjoy chess, mythology? Participation research (free, paid). Exploring psychological, symbolic links. 864-8597.

Jewish Donors Wanted
For insensitization program. Compensation offered. Call 881-3388.

SUBJECTS WITH GENITAL HERPES
For study of education/support group. Ages 18-35, with diagnosis of herpes last 5 years. Jan Swanson PhD, 420-8790 AM/PM/weekends. \$40.

Have you or someone you know been denied employment for not signing a federal or state loyalty oath? Your help is needed for a research project. Call 415-924-2260 or 707-763-0296 ASAP.

One Number: Does It All: 824-2506
If you're buying, selling or trying to make contact, call Bay Guardian Classified and place an ad. It works.

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Volunteers Needed for high blood pressure study.
Paid \$320
626-1464

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Post #448
American legion offers special outreach to gay, lesbian and bi-sexual vets of WWII, Korea, Viet Nam. Meet 2nd Thursday each month in Veterans Memorial Bldg. At 7 pm.
(415) 431-1413

UCSF Psoriasis Treatment Center

Is seeking subjects with mild to moderate plaque-type psoriasis for a study which involves application of a topical experimental medication. 14 visits over a approximately 18-week period. \$200 paid at the end of 6-weeks treatment & 10-weeks post-treatment follow-up.

If Interested call 476-4702
Leave message on machine

SPONSORS WANTED
Graduate architecture student seeks tuition sponsor. Chris, 387-8575.

Zoo Animals Need Help!
Support efforts to improve their conditions. Send donations to: Citizens For A Better Zoo, 450 Teraval St., Suite 111, SF CA 94116. 415-585-1908. Contributions are tax deductible as allowed by law.

TRAVEL COMPANION WANTED
Britain-France plus? June 27-August 27 (all/part). Prefer experienced traveler, active 40's, 50's, economical explorations, some biking, theater, arts, nature. Call Joyce 922-6484.

LA Traveller
I make frequent trips between SF and LA and need travel companion to share expenses. 775-3860.

Seek partner with UK driving experience to explore Scotland and lakes. Share expenses. July 8-25. 848-8287.

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Friendship. Intrigue. Mystery. Traveling. Find love and friendship. Explore exciting Romance in and out of state. Share thoughts, secrets, intimacies. Free information, write Friends First, Desk A, PO Box 2250, Great Neck, NY, 11022.

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Truly Wonderful Food
Prepared & Served Wherever You Like
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... who found each other through a Bay Guardian Relationship ad. If you're got a good story, we'd like to hear it and perhaps share it with our readers. Send to:
Sweethearts
The Bay Guardian
2700 19th Street
SF, CA 94110.

Getaway...

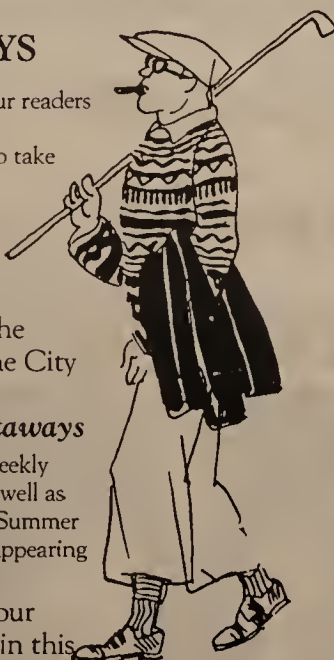
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Summer
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We know that our readers are young, busy professionals who take their leisure time seriously...

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Summer Getaways
Check out our weekly getaway guide as well as our next Special Summer Getaway Guide appearing June 13th

To advertise your special service in this section, please contact
Roxanne Cooper at
824-2506

DEADLINE: June 8th



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ENTERTAINMENT TRIVIA CONTEST!
EASY TO WIN!
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Identify these Hollywood living legends. It's easy! Just call our toll-free number and answer as many questions correctly to accumulate points. Whoever gets the most correct answers will earn \$100.00 for each day you win. You may call as often as you wish to add to your points. Accumulate the most points and you will win the \$10,000 jackpot!

Call now: 1-900-246-4446

Contest is void where prohibited by law. Questions are generated on a random basis, chosen from a data base by a computer and changed every call. Participants must be 18 years of age or older. Officers, directors and employees of the 1-900 Group are ineligible to play. Contest may be cancelled at any time without prior notice. A complete list of rules and winners may be obtained by writing to P.O. Box 12452, Scottsdale, AZ 88280.

WHACK-A-MOLE

BY ROBIN STEELE

SOMETIMES, IT'S ALL JUST A

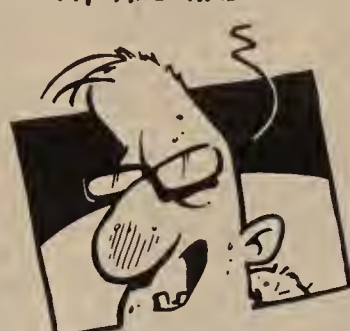
WISCIOUS CYCLE

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ROBIN STEELE

WHAT SAY WE PAY A VISIT TO THE WIENERVILLE MEMORIAL HOME FOR THE SLOW-TO-CATCH-ON... WHY, THERE'S OLD MR. BENTFENDER!



"I'M TELLIN' YOU, I SPENT MY ENTIRE LIFE WORKIN' AT A JOB I HATED—GAVE UP ALL MY DREAMS, ALL MY FREE TIME...



"...SO'S I COULD MAKE ENOUGH MONEY TO SURVIVE A MEDIOCRE LIFESTYLE OF FALSE HOPES & OVERDUE BILLS...



"...IN ORDER TO HANG ONTO TH' JOB—WHICH, OF COURSE, DESTROYED ANYTHING I EVER REALLY WANTED OUT OF LIFE. I MEAN, LOOKIN' BACK ON IT ALL...



"...MAYBE I SHOULD'VE GOTTEN A COMPANY CAR OUTTA TH' DEAL, OR SOMETHIN'."



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Don't exhaust yourself searching for that special place. Use the Guide!

HERE COMES THE GUIDE:

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17 foot Caravelle Tri-hull boat and trailer, needs work. \$950/ best offer. 278-4798.

Chris Craft, 22-foot, restored top to bottom, fish, ski or live-a-board, with trailer. \$8,495. 381-5059.

55 foot live-a-board houseboat, 10 minutes from downtown Sacramento. Only \$85K. (918) 671-2910 or (918) 373-1464.

Bayliner 1887 18-foot, ten-inches, fish and ski, 125 horsepower, outboard, excellent! \$8,500. 887-7373.

Custom-Built Trailer

For 20-foot sailboat (with keel) ready to go. Steal at \$500. Call Paul 558-9160, or 824-7660.

Folk Boat 26-foot, excellent condition, Sausalito berth. \$9,800/best offer. 988-1508.

Tahiti 1877 460, rebuilt engine, rebuilt 11p, drive, stereo. \$6,500. 588-5587.

ANTIQUES / COLLECTIBLES

Guardian Classifieds bring buyers and sellers together week after profitable week.

Antique oak bar, good condition. Restored. Turn of the century. \$10,000/ best offer. 628-0977.

Square Grand Piano 1889, \$2,500; Church pews, oak for 100 people, make offer. 861-2884 or 828-0977.

Pinball machines: Cleopatra, Ali, Hulk, Kiss, Knevil Soccer, Star Trek and more. 664-0819.

Wanted: Corkscrews, old or unusual. Weekdays, 788-7722, 435-1790.

Wedgewood (three) beautiful stoves, 30's-40's vintage. Also fridge and various antiques and artwork. Jim 861-3724.

1890 unique oak dining table with carved griffins, leaves, pads, four chairs. 6K/best offer. 542-9589.

Militaria Cased collectibles from WWI and WWII. Each unique, \$500 - \$1200. 661-8369.

Mantle, English oak, inlay work, 1880s \$750, 70 inches tall and 51 inches wide. 997-3142.

Cash for antiques. Rooms of old junk OK. 552-4862.

Antique Japanese wedding kimono. Silk brocade, embroidered, from Kyoto, \$750. 826-0835, colorful stunning.

Ple Sase \$400 (two oak pressed - back chairs, \$150). Primitive loom, \$50, Oakland. 652-6822.

Wanted, skeletons, horns, skulls, hides, teeth and shrunken heads. 652-4286.

Juke Box 1940 Seeburg, \$6000. Neon beer signs. 1850 Golden Oaks hut, \$3800 service for 14. Hand-painted platinum edge dinner ware, \$1200/best offer. Two Fisher, 50's radios with speakers, \$50 each. Zenith Transoceanic, \$175. 728-3454.

Woodstock three-day ticket. Mint condition. \$10K/best offer. 898-0989.

Photos or home movies of Playland at the Beach for a documentary. I will make copies. 668-6349.

Upstairs Downstairs Antiques. Annual Supersale 10 to 50% off on all merchandise. 890 Valencia Street at 20th. 11-6pm/Mon-Sat, 1-5pm/Sunday.

Deco 66" metal kitchen sink cabinet, \$200. 1937 Chambers gas stove, \$175. (916) 663-3009.

Erte "Numbers Suite" documented serigraph. \$10K/best offer. 858-3557.

Royal Crown Derby Bone China "Regency" service for eight. All serving pieces, plus extras. Sacrifice \$1000/ best offer. 751-0554.

Heritage sofa, like new. Bedroom set, occasional places, paintings, Knick Knacks, dinette set with four chairs. All quality merchandise. Week ends 588-3448.

Dining set, custom made for Governor of New Jersey 1923, \$9,000; sewing machine, Papp, \$450; 1 Magnin wedding gown, \$350. Linen, all objects, crystals and LPs. 676-7220.

APPLIANCES

Really fine reconditioned and rebuilt Kenmore and whirlpool washing machine and dryers on sale, guaranteed delivery, call anytime. Mr. Casebeer (415) 548-4419.

Washer/dryer. Kenmore electric. Excellent condition. Sold together only. \$350 or best offer. 759-5632.

Stove, electric, Westinghouse, 30" white, \$75; refrigerator, Ward Frostless, 18cu feet Cooper, \$300; dishwasher GE under center Cooper \$60. 331-6036.

BOOKS / PUBLICATIONS

USED BOOK SALE:
Saturday 5/12: 10-1pm. Calvary Presbyterian Church, Jackson/Fillmore. 2,000 books to choose from: all subjects, including paperbacks. 50 cents/inch. Open to the public!

Durants' "Story Of Civilization," 11 volumes, like new, \$150. Randy 255-1129.

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JEAN CLAUDE-Suede & Leather Fashion Designer
Custom leather pants, jackets, evening wear. Alterations. Men & women. Reasonable Rates. 828-1148 for appt.

Custom Bridesmaid's Dresses
For less than you would expect. Call Debra et 415-512-0738.

Men's Frye Boots
Size 9 - 9 1/2, brown, excellent condition. \$30. 775-3860, leave message

White Wedding Dress. Lace and satin. (Bodice and train in white lace) beautiful long gown. Like new! \$350 or best offer. (415) 459-2389.

LEATHER JACKET
For Sale: Brand new (never worn) black leather jacket, English leather, fits 42" chest. Value \$500 will sell for a snip at \$200. (A gift that doesn't fit) Andy 824-2506 / 285-2085

COMPUTERS / SOFTWARE

Imagewriter II, new, sealed box. Not hot. Yours for \$450. 628-2757.

PS/2, 60, 44 MEG EXT 5K, VGA, HP 11p, \$3000 or best offer. 821-2444.

286/IBM 40MB hard disk, 1.2 FLP mono + mono in box, \$990. 386-8949.

Amdek 286 (IBM compatible) 640K RAM 12MHz 40MB harddisk 1.2 floppy, all software included \$1,800; HP DeskJet printer including fonts: \$500. Call Beth 855-9772.

IBM XT, \$725; AT clone, \$850; Macintosh 400K drive, \$90; 256K Simm, \$23; Service PC and printer. 334-9871.

IBM computer 20MB hard disk, floppy, monitor, keyboard, \$595. 861-3472.

MAC SE 20 MB disk, 4 MB RAM, best offer. (415) 463-8609.

Wyse 386/25 VJA 150 MEG hard-drive. Four MEG RAM 64K cache, two 1.2 floppies. Almost new. Busy? Can give no-obligation on site demo. \$3,495. 355-8843. Day/evening.

286 12MHz 1mb RAM, 1.44 and 360K floppies, 40mb h/d, mono, mouse, 2400baud modem, tons of software, \$1700. 221-1168, evenings.

EARTHQUAKE

EARTHQUAKE
Calling All Collectors - For Sale! Original ticket, third game of world series 1989, Earthquake Day! For information call 1-800-233-8323.

ELECTRONICS

Sony VO-2610 3/4 inch video cassette recorders (2). In anvil cases, with warranty, \$400 each. 861-8192, leave message.

GARAGE SALES

FAIR OAKS STREET 15th ANNUAL FLEA MARKET & FAIR, Saturday May 12th, 9-6pm. 5-blocks of garage sales, food, fun! 21st-26th St. between Dolores & Guerrero. See you there!

Quality moving sale-- Antique oak, contemporary, office, appliances, bike, more. Saturday May 12, 10:00-4:00. 411 Fair Oaks/25th. 563-7285.

GIFTS

Frame Your Pet
Portrait of your pet painted by professional fine artist/animal lover. Very affordable, beautiful investment. Call for brochure. C.R. Crampton, 864-3730.

Tree Life Connection-Give
The gift of life, of love. Plant a tree to celebrate Mother's Day. \$20 tax deductible. Call Earth Sea Institute 1-800-326-6575.

HOME FURNISHINGS

Contemporary, full-size, hide-a-bed couch, queen hide-a-bed couch, earth-tones, full bed, all excellent. 695-9786.

Waterbed, LaBrie's Queensize, wave baffles, highest quality system. \$250. (\$450 - 1988). Come test. 752-7493.

Mattress sets. New. Twin/full, \$89. Queen/King, \$139. Bunkbeds/Daybeds, \$99. (415) 796-8058.

Couches! Green sectionals with two couches, \$150 each, (one chair section \$75), 42-inch Range Hood, \$50, Oakland. 652-6822.

Dining Table, 4X8, new, solid black onyx. \$2,500. 323-2304.

Beautiful bureau and mirror, \$400/best offer; Galters & Sattler two-oven range, \$350. Both \$675/best offer. 334-3725.

Futon/frame, full size black Brazilia frame, 18 layer futon with gray cotton cover. Like new, \$300, 928-8104.

Sofa, 8', \$200; matching love seat, 5 1/2', \$100. Oriental pattern with shades of brown. Excellent condition. 585-6515.

Water bed, king size, mirrored wood head board, padded sides, \$600/best offer. Weight bench, Olympic size \$350. Doug, 571-5878.

Moving sale. Couches, double bed, book shelves, desk, bureau and more. 928-1242.

Three rugs, gray, 4'x6', 8'x11', 7'x8', \$150 for all or make offer. 864-4778.

Couch set, six piece sectional, excellent condition, autumn tones, \$900/best offer, must sell. 221-0708; 751-7993 after 4.30pm.

Dak Wall Bed. Beautiful wood, like new, with twin mattress. \$800, 771-7749 message.

Single Bed
Single bed for sale. Frame, mattress, box spring. Make offer, 775-3860.

Roll top desk. Brown, pine wood, with chair, four drawers, excellent condition. \$160. 581-0918.

Double mattress and box spring, great condition. \$200 or best offer. 828-1242.

Bedroom set: double mattress and box springs, practically new, matching night stand and dresser. See to appreciate! \$300. 638-0192.

Full-size couch with hide-a-bed. \$500 or best offer. 558-8227, Pat or Dave.

Six-piece bedroom suite, solid wood, with mirrored canopy, California King. Can be waterbed/regular bed. Excellent condition. \$4,500. 861-6825.

TATAMI TATAMI

Traditional Japanese floor covering, both elegant and simple.

Green Dragon
415-528-7774

MISCELLANEOUS

Pinballs wanted. 548-2300.

Crocheted Afghans, many colors/patterns, \$40-\$50. Also crafts, miscellaneous and doilies, makes lovely gifts, also take orders. (415) 334-7290.

Wheel Chair Porch Lift. Model 40, cost \$4,000; sell for \$600. 798-4590.

Electric mobile cart 1989 Rascal. Brand new. \$2,500/offer. 778-2939.

Fuller Brush Avon and Watkins products. Can pick up or will deliver. 564-7785.

Laundry soap vending machine, four columns, sacrifice. \$300. 861-3474. After May 3, call 552-9465.

Typewriter, Xerox 6015, connection display memory, like new, \$350. 664-1694.

Westinghouse washer/dryer, \$400. Kenmore 19 cu/ft. Fridge, two-door ice-maker, \$325. Upright piano, \$500. Honda four-wheel ATV, \$1,100. Cellular phones \$1,200. 285-1813.

Need a great live band for your party or events? All styles. Call for free package. 792-4037.

Doggie Air Carrier
For medium to medium-large pooch. 3'x 2'x 3'. \$50. Call George M-F, 11-5, 824-7660.

MUSICAL

Results For Sale:
the Guardian Guarantee
Run your "For Sale" ad for 3 weeks at 55 cents per word per week. If you still haven't sold your item by then, we'll give you 3 more weeks FREE of charge! Call 824-2506 for details.

G&L ASAT Telecaster. 1988, natural finish, maple neck, good condition. Includes Fender vintage-type tweed case. \$350. Adam, 528-3456. Leave message.

SUBWAY GUITARS MOVES...
To spacious showroom with 100's of bizarre guitars buried in our warehouse. Gibson, Guild, Dan Electro, National, Silverstone, Moserite, & more! 841-4105.

Roland RD300s Digital Piano, mint condition, \$1650. Call Kenn at 564-1902.

Peavey XR-400, mint condition, stands, mikes included. \$750/best offer. 261-6651.

Ludwig, black, seven piece, custom concert toms, cymbals, all cases, all hardware, plus extras. \$700/best offer. 864-3163.

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FOR SALE

Roland D50, 128 extre sounds, case, \$1200. Roland R5 rhythm programmer, \$400. Tescam 236 4 track with 8 channel mixer, 2 speeds, \$800. All mint. Noreyan, 381-5042.

Didjerludus. Play this aboriginal wind instrument yourself. Lesson included. \$85. 474-6979.

Fender guitar, 1966 Jazzmaster, original hardware, plays beautifully, \$550. 1968 Gibson EBO-4 bass, \$400. Macintosh 512K computer with printer, MIDI interface and software, \$950. 550-7489.

Organ, automatic, double keyboard, computerized, excellent condition, book value \$2,750; sell for \$995. 455-1726/evenings or 629-4043/days.

Pleno, Grand 7" Weber, circa 1888, ornately carved, ivory keys. Plays well. \$2000 or best offer. Call 881-6864.

Plano, Steger, upright, ivory keys, good condition. \$595. 475-1161.

Peavey T-26 guitar with custom case, Selko tuner plus accessories. Like new. Also Peavey Audition amplifier. \$400 complete. 944-0233 or leave message.

OFFICE EQUIPMENT

Office furniture. Desks, chairs, cash register, \$15 to \$60. Cash only. Call 474-5300 after two.

PETS

Cockatoo, Moluccan, 2 cages. Tame. \$1000/best offer. 933-6879.

Scarlet Macaw. Surgically sexed female. Talks, and tamed. \$1950. 685-6397.

Pigs: Vietnamese potbelly. Adorable pets. Red. M/F. \$500-\$3,000. 916-527-2031.

Yorkshire Terrier. Beautiful doll face female pup, AKC. \$500, 647-8328.

Basset pups. Champion sire, AKC. \$600-\$650, shots. (707)795-5682.

Rabbits In the House?

Yes! Volunteer Group has house-trained, neutered, delightful bunnies for adoption. Rescued from pound, available in many personalities, colors, sizes. \$10 donation. 836-2356.

Rottweiler, German/American, AKC. Champion lines. 8 weeks, big bones, square head. \$600. (209)522-3372.

Dog of the Year! Jack Russell Terrier puppies. Just two left. Perfect city dog. Excellent lineage. Ready May 7th. \$400. 255-0850.

Rottweiler pups, AKC, 6-8 weeks, hip displeaseure guaranteed. 3 males, 3 females. \$600-\$1000. (408)926-5369.

Bull Terrier, "Spuds", AKC, excellent champion pedigree. Will deliver. \$250-\$800. Must see. (209)661-4056, (209)674-9878.

Rottweiler mixed puppies, tail docked, shots, females, \$150/best offer. 523-5910.

Chinese Shar-Pei puppies. Show and pet quality, photos/terms available, \$200-\$800, will deliver. (916) 549-3054.

AQHA registered eight-year-old gelding, excellent for beginner or child. \$1,500. 707-253-2631.

Colies, AKC, all colors, pet and show quality. \$200-\$400. (707) 585-8403.

Cocker puppies AKC champion-sired, buff, shots. \$350. (209)692-9571; (415)666-9468.

German Shepherd pups/adults. AKC, hips and health guaranteed. Terms available. 941-4321.

Genuine Lhasa Apso pups. intelligent, excellent temperament and companion. Opulence in white and gold. Meet healthy parents. \$400 and up. Zechery, Monday-Friday, 10-4, (415)986-4300, ext.228.

Yorkie. Lovely female, eight-month, to good home only. \$800. 916-273-8876.

Chinese Sher Pel AKC puppies, sixteen weeks, two black/two fawn. 707-252-1147; 707-258-8272.

Chinese Sher Pel puppies with papers. \$500 negotiable. Will deliver. 916-877-7892.

Rottweiler AKC sire OFA, show quality, shots. \$500 and up, very nice. (209)369-4213.

Burmese kitten. CFA. Sable. Eleven-weeks-old. \$300. 707-431-1819.

Shih-Tzu puppies, AKC, male/female, shots. \$350-\$450. 582-9392.

Rottweiler AKC OFA female pups. German champion blood lines. \$250. (209)829-6715.

Poodles, standard pups, AKC, champion lines, \$285-\$500. (415)634-3471.

Burmese kits, platinum or blue, with gold eyes. Loves snuggling. \$500. (707)996-5872.

Poodle pups, AKC toy, shots, beautiful. \$300 each. (707)963-2241.

Cockatoos, possible breeding pair. Gofins, tame, talking, 2 cages. \$1000. 387-9005.

Cocker Spaniel pups. AKC. Born February 14, 2 female. All buff. \$300. Napa. (707)257-6071.

Pig. Registered Vietnamese potbellied pigs, \$800 and up. White markings. 209-255-3505.

Portrait of your pet. See ad under "For Sale - Gifts".

Cocker Spaniel puppies, black AKC, male \$200, female \$250. Shots included. 707-894-3483 after 3pm.

Rottweilers AKC champion line, wormed, first shot, both parents, \$375/ down. 444-1946.

PHOTOGRAPHIC

Canon A-1, Nikon F, Ektagraphic projector, \$300 each. 285-1828.

STEREOS

Onkyo amplifier, Yamaha CD player, B&W speakers. \$575. 391-8438.

TICKETS / MEMBERSHIP

Round-trip tickets, US and Hawaii, Continental and Eastern, \$300, no advance purchase required! Call 641-7849. (Saturday night stay required).

Amtrek Oakland to Chicago one way. Leave May 19, arrive May 21. \$100, men only, 395-6696 (day), 564-9328 (evenings).

American Airlines, SF to Dallas or Jacksonville. Three one-way tickets for May 24, \$100 each, 864-6186.

Two airline tickets S.F. to Washington D.C. Use before June 1st. \$125 each, 626-5264.

Great Expectations Lifetime Membership \$500. Call 621-6734.

Great Expectations Membership. Half price, meet great people easily, \$600. Leave message for Phil, 841-7243.

WANTED

Wanted: Medonne concert tickets, either day. Call collect or leave message, (209) 957-4454.

FASHION ACCESSORIES WANTED Looking to buy wholesale samples, closeouts, etc. Call Jerry 243-9551.

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Bay Guardian Relationship ads work for all kinds of relationships. Whether you're seeking a promising new romance or rewarding new friendships, Guardian Classified can make the introductions for you. Answer the ads that spark your interest, or place one of your own and share your interests with others. Call 824-2506 and we'll give you a friendly response.

WHEELS

AUTOS

Acura 1988 Integra LS. 3 door, white exterior, black end white interior. 5 speed. 23,000 miles. \$9800. 285-8188.

Alfa Romeo 1979 Sports Seden, Ivory. Air conditioned, leather interior, sunroof, AM/FM cassette, elloys. \$2,100. 577-7255; 563-5526.

Alfetta 1975 GT Coupe. New engine, new clutch, custom car alarm. Runs great. Fun. \$3,000/best offer. 553-8631.

Audi 1985 4000 Quattro, metallic grey, sunroof, stereo, power windows, etc. Loaded, like new. 49,000 miles, \$3,700, 878-1113.

BMW 1971 2002, four-speed, new white paint, new tires, rebuilt engine and clutch, runs great, good sound system, sunroof, spur rack. A real beach burns car for the party animal, \$2,500 or best offer/trade. 799-9894, Johnnie.

BMW 1982 320i. Five-speed, sunroof, stereo, air conditioning, white exterior, black interior, runs great. \$5,700. 266-9090(work)/527-7743(home).

BMW 1983 320is, black, five-speed, two-door, tanned interior, front and rear sway bars, loaded, excellent condition, 83,000 miles, \$7,900, negotiable. 522-0785.

BMW 1985 524id, burgundy, 67K. ADS brakes, meticulous documented maintenance. Flawless body. The ultimate touring sedan. \$11,900. 655-7460.

BMW 1987 325. Red, sunroof, tail and lowered kit - sporty look, excellent condition, 29,000 miles, \$16,500. 873-6027.

BMW 1987 325. Bronzlt, automatic transmission, two-year warranty, all options included. Immaculate condition, low mileage, \$16,400/best offer. 524-3275.

BMW 1987 325i Dolphin grey, all options included. Five-speed, original owner, 43,000 miles, \$18,100. 931-0605.

BMW 1987 325 metallic blue, sunroof, stereo, air conditioning, fully loaded, excellent condition, \$9,600/best offer. 743-8983.

Buick 1963 Electra 225. Loaded, white on white, VERY STRONG. Clean. \$2,200, firm. 673-1667.

Buick 1979 Regal. 3.6, automatic, power steering, power brakes, 68k miles, white on white. \$2,000. 751-3061.

Buick 1980 Regal. White AM/FM radio, new transmission and radiator, needs other minor work. \$2,000/best offer. 561-9506.

Buick 1984 Regal Limited. One owner, white with plush interior, loaded. Rebuilt transmission and air conditioning. Runs great. \$3,950. 838-2152.

Cadillac 1984 Seville Cameo Ivory, original owner, nonsmoker, new battery and tires. Fully-loaded, excellent condition, \$7,900, 846-1006.

Cadillac 1977 Seville. Blue exterior. Interior blue and leather. Original owner, low miles. Excellent condition. \$4900/best offer, 334-1054.

Cadillac 1981 Eldorado. Two-tone brown leather interior. 89,000 miles. Excellent condition. One owner. \$4900 or best offer. 566-9463.

Cadillac 1982 DeVille, leather interior, new engine, 3,500 miles, extra tires, loaded, excellent condition, must see, \$5,750. 661-4062.

Cadillac 1965 Eldorado convertible. Gold with beige interior. (All white convertible top.) Second owner, car body in excellent condition. 10,000 miles on motor transmission. All original \$14,500/best offer. 665-8604.

Cadillac 1967 Classic limousine. Runs great. Needs minor repairs. \$1,500. Larry. Evenings. 261-7234.

Cadillac 1982 Cimarron, loaded, good condition, \$2,650. 647-7809.

Cadillac 1973 Eldorado, white, low miles, original owner, immaculate condition, \$4,000. 344-8329, evenings.

Chevrolet 1981 Corvette 61K miles, four-speed, black/black, excellent condition, \$11,500. Call 673-9354.

Chevrolet 1966 Iroc Zebra, red, T-top, automatic transmission, 350 engine, 27,000 miles (50,000 miles warranty), great condition. \$13,500/best offer. 707-584-2689.

Chevrolet 1969 Wagon. Six cylinder straight, runs well. \$1200 or best offer. Call (415)441-1774 (evenings).

Chevrolet 1979 Z28, 350 engine, 78,000 original miles, automatic transmission, air conditioned, loaded, tilt. Runs great, excellent condition. \$2,500/best offer. 661-4030.

Chevrolet 1967 Corvette convertible, one of 35, rare edition. Special color: dark orange metallic. Loaded, low miles, \$27,000 firm. 209-635-6669.

Chevrolet 1968 Camaro Sports Coupe V6. Red, automatic transmission. Loaded, additional extras. 13 months old, 16,000 miles. \$10,500/best offer. 673-3667.

Chevrolet 1975 Malibu 86K miles, many new parts, excellent brakes, etc. \$1,500/best offer. Ask for Michael, 285-9945.

Chevrolet 1961 Malibu, Burgundy station wagon, 61,000 miles. 3.8 litre, rebuilt engine, runs great, \$2,200. 849-0745.

Chevrolet 1884 Cavalier, red, two-door, sunroof, elr-conditioned, automatic, AM/FM cassette, \$2,700/best offer. Roger 489-0729 evenings; 882-5112 day.

Chevrolet 1886 Sprint, blue, four-door, automatic transmission, excellent condition, \$3,000 or best offer. 221-0796.

Chevrolet 1987 Nova, silver, five-speed, AM/FM stereo cassette deck, 56,000 miles. 771-5537.

Chevrolet 1984 Chevette Hatchback. Blue, sunroof, four-speed, \$1250. Good condition, runs well. 673-0980.

Chevrolet 1967 Camaro IROC2, 5 speed, 29K, \$12,500/best offer. 886-1562 after 5.

Chevrolet 1986 Beretta. Black, 5 speed, 6 cylinder, air conditioning, AM/FM cassette, 29,000 miles. Excellent condition. \$6990. 863-8250.

Chevrolet 1979 Camaro. Metallic blue. Rebuilt automatic transmission, rear end and carburetor. Tuned, smog-OK. Must sell. \$2950/best offer. 531-4143.

Chevrolet 1985 Camaro Iroc, fully loaded, tinted windows, T-top, one owner, automatic transmission, asking \$8,450/best offer. Must sell, 665-8604.

Chevrolet 1981 Camaro, black interior and exterior, AM/FM stereo, alarm, rebuilt engine, \$2,750 or best offer. 799-0315.

Chevy 1984 Citation. \$1300, rebuilt, 94K, runs good. Call Bruce, 648-2780, Mission.

Chrysler 1985 Leas Turbo XE. Maroon, leather interior, loaded. Digital readout, five-speed, fast, excellent condition. \$4,000. 697-1951.

Chrysler 1955 New Yorker Deluxe, yellow/white, new tires, carburetor, rebuilt brakes, power-steering, new exhaust system 351 Hemmie, 79K original miles, great car, \$2,800/best offer. 346-6409 after 6pm.

Chrysler 1979 air conditioned, heater, brand new tires, runs good, \$1,275/best offer.

Yugo 1986 four-speed, clean, cheap on gas, runs good, \$1,600. 467-4371.

Datsun 1978 B210 Hatchback. Perfect condition, great body, runs good. 35 miles per gallon. \$675/best offer. Tyler 929-1022.

Datsun 1971, 2402 280 engine, five-speed, manual, runs excellent, fast, new rims/tires/distribution, paint, carpet redone, excellent condition, black. Mike/386-9555.

Datsun 1975 B210, automatic, good condition, great body, runs good, \$1,500 or best offer, must sell. Sarah, 648-5158.

Dodge 1968 Dart. Rebuilt slant-6 and transmission; new brakes, starter. Good tires. Clean; Runs well. \$950. (408) 264-7758.

Dodge 1988 Colt, low miles, manual transmission, three-door hatchback. Needs paint. \$4,700/best offer. 821-2586.

Ford 1971 Ranchero, original owner, 71K miles, front body damage, good tires, not running \$600/best offer. 355-6315.

Ford 1980 Mustang Turbo. Good parting out car with T-top and more. Needs work. \$775 or offer. 839-1784.

Ford 1981 Escort Liftback. Runs well, must sell. \$900 or best offer. 751-5480.

Ford Mustang Convertible 1971. Original owner, V8-302. Reliable, well-running car, needs some exterior work. \$5000. 931-0975.

Geo 1990 Prism. Wonderful car, fully loaded, \$12,800. Need to sell quickly. Call 861-2561 before 1pm.

GMC 1990 Jimmy (Blazer). Black, V-6, automatic, air condition, AM/FM cassette, luxurious interior. 2WD, power windows/locks. \$13,000. 648-1922.

Honda 1977 Civic Hatchback. Runs OK, needs work (brakes, clutch, tune-up), good engine. \$549 or best offer. 563-4912.

Honda 1981 Accord Looks good, runs good, is good! \$1,850 or best offer. Call Susan or Lad 861-0347, leave message. 624-7660 day.

Hyundai 1987 Excel, excellent maintenance, immaculate interior, sunroof, new tires, gas-saver, 67K, \$3500/ assume low monthly refinancing, 383-8329.

Hyundai 1989 Excel GL. Four-door, perfect, full warranty, \$4,995. Call Heather, 474-2435.

Isuzu 1985 I-Mark. 61K, automatic transmission, power steering, air conditioning, AM/FM, great tires/wheels, top condition. Great car \$3,800/best offer. 982-0175.

Jaguar \$3\$ Austin, TR, MG, Lotus, other exotic autos/recers wanted. 481-0442.

Jensen Healy 1975. Five-speed convertible; runs great, body needs work; \$1700; call George 759-6053.

KMW 1986 325E. Burgundy, four-door, five-speed, sunroof, stereo, air conditioning, all power, fully loaded. \$12,250. 797-6266.

Lamborghini Bora, hi-tech replica, gull winged, fabulous, \$7,500. 366-0636.

Lincoln 1979 Mark V DeVincl, rare model, factory T-top, loaded, low mileage, sacrifice \$2,950. Serious inquiries. 685-4843.

Lincoln 1985 Town Car, sharp, loaded, leather, wire wheels, carriage top, \$8,100 or best offer. 831-2526.

Mazda 1977 GLC. Runs. Two new tires. Good for parts. \$200/best offer. 265-4169 or 543-1540.

Mazda 1960 RX7, five-speed, air-conditioned, good condition, \$2,000. 755-9729.

Mazda 1961 RX7 GSL red, five-speed cruise control, power windows, sunroof, power antenna, value \$4,900, sacrifice at \$3,795/best offer. 262-9344.

Mazda 1983 RX7, limited edition. 81,000 miles, loaded, clean, \$4500. 892-6410.

Mazda 1984 626LX. Fully loaded, very clean. Must see. \$4950 or best offer. 499-0830.

Mazda 1985 826LX, four-door, hatchback, elr-conditioned, all power, fully loaded, five-speed, 66k, excellent condition, \$5,300/best offer. 655-1301.

Mazda 1986 RX7, sunroof, air conditioning, 5 speed, excellent condition. \$7600. 776-5537.

Make new friends or find romance with Bay Guardian Relationship ads.

Mazda 1987 RX7 GSL. Red 5-speed. AM/FM cassette. Power windows. Sunroof, low mileage, excellent condition. \$7200/offer. Call Greg after 8pm. 898-3843.

Mazda 1987 6 628LX five-speed loaded, remote door locks/alarm sunroof, excellent condition. \$7,900. 968-2451.

Mercedes Benz 1983 220 classic, silver; Mercedes Benz 1886 220, green; Mercedes Benz 1889 220 light blue, \$9,000/Call 343-5518, 892-5300.

Mercedes Benz 1967, sunroof, four-door, clean interior and exterior, cassette, very good condition, \$2,900/best offer. 387-3033, leave message.

Mercedes Benz 1878 280S. Nice, runs excellent. New automatic transmission. \$9,950/best offer. 349-8306.

Mercedes Benz 1967 230S. Great shape, lots of new parts, 454-0214. \$2,600.

Mercedez Benz 1986 200 four-speed, runs, looks good. \$1,425/best offer. 585-0280.

Mercury 1981 Lynx, runs and looks good, auto asking \$1,449/best offer. 531-8710.

Mercury 1978 Cougar. 390 Engine, automatic dual feed Carburetor. Rebuilt motor and transmission. New paint, straight body, needs head liner. \$1995, quick sale. 568-2779.

Mercury 1977 Capri. Clean, runs good, \$650 or best offer. Call 533-5824.

Mercury 1981 Lynx. Clean interior, good condition, new brakes, air conditioning, stereo, needs engine work. \$600/best offer. 751-2213.

Mercury 1985 Marquis, 1 owner, fully loaded, mint condition. 57K miles. Everything in top condition. 974-0106.

MG's wanted dead or alive. MGA's, MGB's, MGC's. Polite cash buyer. Duane (415)481-0442.

MGB 1970 GP. 1 owner, 100% original clean in/out. Canary yellow with black interior. Runs good. 4 speed, 4 brand new tires. \$2750/best offer. 752-7308.

MGB 1978. White, good top, decent body, needs tune-up, must sell. \$1400 or best offer. 668-1874.

MGM 1987 Midget convertible. Julia 849-0653, \$1600. Collectors item.

Mitsubishi 1983 Sapporo, two-door, automatic transmission, one owner, excellent, \$2,595. 531-1076.

Mustang 1974 red, automatic, runs good, needs tune-up. V6, 2 door. \$999 or best offer. Call 681-6864.

Nissan 1987 200SX. Low mileage, clean engine, loaded, solid body, five-speed, two-door, black. \$7,500. 921-5333.

Nissan 1986 Sentra white, four-door, live-speed, air conditioning, AM/FM cassette, excellent interior, new tires. \$3,895/best offer. 262-9344.

Bernal Heights three bedroom house, sunny garden, 18 June to August 30. \$850 per month. 621-7620.

Charming loft cottage, city views, decks, furnished. Available one month, from June 1-30, dates negotiable. \$850, 282-4323.

Furnished one-bedroom Noe Valley flat. Parking, sundeck, near transportation, available June 7-August 7. \$1,300 plus security. 828-8274.

Height. Room available in sunny four-bedroom apartment. Available May 1. Length of sublet negotiable. \$300/month. Sandy, 621-7261 or Kate, 431-3816.

June 1-September 1. Two separate rooms for sublet, \$300/month each. Share rental with one woman. Large flat, Dolores Park, washer/dryer, parking. Women over 25 preferred. No smokers, pets. 628-4258.

June. Large, sunny two-bedroom Castro flat. \$700 includes utilities, cable. Care for cats. Kids welcome. Office space too. 628-4264.

MUSICIAN/ARTIST

would be best for this fourth month to one year sublet. Starts in July. One male, one female, two cats, seek drug free, non-smoking, vegetarian, no six packs in the fridge, type. Not too quiet. Facility for playing music. Close to \$400 a month once bills are figured in. 929-9132.

Russian Hill. Sunny one-bedroom. Late May-mid August. Plant care. \$800. 771-8065

SF, large painter/ printmaker sublet, June 1 to August 15, non-live. Price negotiable. 648-3614.

Sublet available: June 10-October 30 or portion. One adult or one adult/child. Great three-bedroom Noe/Castro house to share with one woman, one girl. \$400/month includes utilities and extras. Please call 262-4526 or 550-1271.

Sublet furnished Cow Hollow garden apartment, June 1 to July 1, \$400. No pets or smoking, 441-6231.

Sublet in charming two-bedroom Victorian attic apartment. Ashbury at Oak. May 25th through July 25th. One person \$300/month, two people \$600/month. Nonsmoking preferred. 431-1260.

Summer North Beach Sublet
Female nonsmoker to share two bedroom one bath furnished apartment with same. Great location, view, garage. \$500/month. 931-7016.

Summer Sublet. Room in beautiful three-bedroom flat in Glen Park. Available June 1-August 15. \$400/month. 337-7226.

Summer sublet, May 26-August 26. Nice, quiet one-bedroom. Fair Oaks between 22nd/23rd. \$610 includes utilities, cable. 624-6371.

Summer sublet. Share quiet creative home near beach with two multi-faceted people. Great parking and transportation. Stable nonsmoker. Available June 1st. \$400/month. 666-6075.

Summer sublet, June 19 - August 30. One-bedroom apartment in Mission. \$475/month (negotiable) 255-9406, evenings.

Summer Sublet, June-August. \$330/month. Very clean remodeled flat near Mission Dolores, all Muni lines/BART. No pets. 663-6557.

Sunny Russian Hill, one-bedroom apartment, walk North Beach, Chinatown. June 12-August 5. \$750. 441-8130.

Sunny Summer Sublet
Large, sunny studio in Duboce Triangle area, available May 20 - September 1. Great view, close to BART, MUNI; walk to Civic Center or Castro. Cell 663-6517.

Sunny, spacious, quiet shara, large. June 8 to July 1, possibly longer. (415)467-4606. \$300/month.

Two bedroom sublet in Cole Valley. End of May through August, \$700 per month. 731-8192.

Two bedroom flat. Spacious, sunny, near beach. \$550/month plus negotiable deposit. June 1st-August 15. Call Lori/Channan. 566-6999.

Two-Bedroom San Francisco House To Sublet
May 15th to November 15th, (or less time- OK too) Mission & Ocean, two-bedroom home, one-bath, large remodeled kitchen, washer/dryer, small garden, sunny, corner location. Nonsmoker. \$800. Kan 333-4373.

VACATION RENTALS

\$650/week. Private home in old Puerto Vallarta, full deck with 180 degree view, walk to plaza. Two-bedroom, three-baths, full kitchen, maid service. (707)996-8877.

Caribbean, Barbados, West Indies. Six-bedroom, four-bath, fully staffed villa on the sea. Excellent swimming and snorkelling. \$1,200/week. (408)436-8130.

Clearlake, two-bedroom, two-bath condo with fireplace on water, great bass fishing, or waterskiing. Close to wine country. 824-6330.

HANALEI, KAUAI

White sand beach, clear blue bay and emerald mountains. Spacious, romantic one-bedroom Beach House. Available now - \$800/weekly. 808-826-9990.

MAUI CONDO, ocean views, excellent beaches, nicely furnished, tennis, pools, barbecue, close to everything, good rates. 415-461-1999. 415-461-1963, message.

Maui in Marin California. Vacation on Maui Lane in beautiful Dillon Beach, CA. Four-bedroom, two-bath, panoramic ocean views, private beach. Brochure. \$750/week. 383-5928.

Maui. Napili Bay one-bedroom ocean front condo with beautiful ocean view, pool, spa and barbeque. \$61 per night. 562-4473.

Maui. Wailea. Ekahi. Beach unit. One-bedroom two-bath. Newly decorated. Walk to hotels and restaurants. \$125 per night. 796-9054.

MENDOCINO OCEANFRONT - Two-bedroom romantic guest cottage. Pano views, fireplace, private beach. \$700/week, \$125/night. 707-877-3306.

Palm Springs South End, three-bedroom, two-bath house with private pool and tennis court. \$600/week. 663-2413.

Peris, \$1,950/month. August and September. One bedroom, one bath, fully equipped kitchen, living room facing South. (408) 246-0888.

Russian River House. Four-bedroom on river, private beach, one acre fenced yard, fireplace, \$750 per week, \$300 per weekend. 282-1109.

Santa Fe condo. Two-bedroom, full bath, well-equipped kitchen, laundry, music room, jacuzzi. Three blocks from plaza. Use of car possible \$300/week or \$1,700/six weeks. May 15-July 1. (505)984-6663/(505)984-1806.

Seaside Oregon deluxe vacation homes, on the beach with panoramic views or quiet seclusion. Expensive homes convenient for large groups. (503) 244-0965.

South Lake Tahoe. Tahoe Keys. Deluxe 3 bedrooms, 2 1/2 baths, waterfront condo, fireplace, indoor pool, tennis, near Heavenly. Week or weekends. 453-2252.

RENTALS WANTED

"Golden Girl" woman (50) looking to share living arrangement with two to three other persons of integrity. Call 666-9631.

Early Richmond

Responsible, employed couple seek one bedroom apartment in Fall to Geary/ Masonic to 5th Avenue area (Richmond). Partial to hardwood floors, bright rooms. Budget: \$725. We are quiet, don't smoke, have no pets, will sign lease. Please call News (day) 624-7664 or Craig (night) 367-3056.

Homs Sought

For clean and sober nonsmoking lesbian with cat for June 15. Looking for: a nonsmoking clean and sober household. Ideal rent: \$275-350/month. Ideal location: Noe Valley, Castro or Mission on a quiet street. Ideal house: hardwood floors, spacious, aesthetic, clean, bright, backyard, fireplace and generally good vibes.

Please call:

Lori at 285-3732. Thanks!

Host Families Wanted

English language Institute seeks room and/or board for foreign students in the Richmond, Sunset, Pacific Heights area. Call SFIE, 221-9200.

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LOOKING FOR FAMILIES

Interested in housing short-term foreign students who are learning English. Families to be compensated: \$440/month-bed & breakfast. \$570/month-bed, breakfast & dinner. Language Teaching Center Please Call St. Giles College-SF 788-3552

Looking for nice quiet place to live, June - October, for around \$350. Mary, 661-0280.

Magical, peaceful, meditative living space wanted in SF by friendly warm 31-year-old. Would like to exchange excellent renovation skills for rent. Joe 841-9919.

Offering childcare, gardening, Spanish lessons, housework in exchange for low rent on room/studio for sweet, responsible couple. Message for Patty, 848-3714.

Seeking Home

Looking for roommate shara or apartment for rent. I am financially responsible, lesbian, nonsmoker, easy-going, sense of humor, politically conscientious, clean and sober (not fanatic). Have mid-size, quiet, well-behaved, clean, female eight-year-old chocolate lab. Call 864-4584.

Sublet wanted June/July, mature, caring, responsible Graduate student, references. Camille (408) 429-8604.

Three-bedroom sublet for July-September, preferably in Richmond District. 752-9616.

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ARTIST LIVE/WORK SPACES, 1,100 to 1,900, & approximately 2,100 square feet. Oakland near Alameda. Close to BART and shopping. Call before 8pm. 536-9828.

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\$1,225 & up. Full bath/kitchen. One with skylights & deck, 18-20 foot ceiling. MINNESOTA LOFTS 824-0240

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MUSICIANS: You can live & practice at home! RIFF SOUND STUDIOS in Oakland has been designed & built exclusively for musicians. (the first live/work space dedicated for music). Available April 1990. 1,200 square feet includes private practice studio with adjoining engineering room, complete kitchen & bathrooms, all new construction. Rents \$650-\$980/month. 524-4513.

NEW ARTIST STUDIOS

26th St./Union, Oakland. Loft & ground floor spaces, 20-plus ceilings, skylights, bath, kitchen. One drive-in. 700-1,700 square feet. \$450-\$975. 451-1412.

New Live/Work Artist Studios

Emeryville & Oakland areas. Skylights, secure, parking, laundry. From 1,000 to 2,025 square feet. Starting at \$650. Please call 547-7177.

Office/studio, SF, photographer, craft, artist, etc. Sublease/long-term. Cheap rent. 647-5377.

OFFICE/WORKSPACE in Lower Haight. Large private room in flat with access to deck. Non-live only. Price negotiable. All inquiries welcome. 558-6616.

Painter's studio to sublet for summer, \$412/month. 950 square feet, westerly light, in the Mission. Call Willie or Michael after 2:00p.m., 621-2569.

Photographer's live-in studio with access to complete darkroom. Complete with kitchen, bedroom, bathroom & study. Small art building, Oakland. \$650. 415-533-0600.

PORTLAND, OREGON: Live/work

Lofts
Irving Street Lofts, New York style in Portland, Oregon. 1314 N.W. Irving. Call collect (503) 223-2426 for rental info.

STUDIO FOR RENT OR SHARE

Work only, 600 square feet, skylight, great view, high ceiling, beautiful space at 9th & Howard. Call Ian 255-2347.

Studio or Office Space

Available immediately! Perfect for artists, architects, designers. Non-live. Great location on Potrero Ave. near ShowPlace Square. 200-800 square feet, 3 types of studios available. \$295-\$795/month. Call 252-2477 for appt.

VULCAN FOUNDRY Two live-work/one day studios available now. Baths, kitchen, good light. Call Valerie 532-6904.

Work/office space, 16th and Mission. 450 square feet plus 1,000 square feet shared kitchen/lounge/bath space. Hardwood floors, lots of light. \$400/month. Call 408-765-2132.

COMMERCIAL SPACE

Pleasant, light, individual therapy offices and group room. Whole or part days, evenings, & weekends. Excellent location/parking. SF Center for Holistic Counseling. 664-3405.

HAIGHT-ASHBURY. Two-room office. Sunny, quiet, elegant, spacious. Perfect for lawyer, writer, therapist, bodyworker. \$425/month. 431-9019.

One beautiful office available for rent in Victorian, Sutter St. near Steiner. New office, stained glass windows, ground level, access to garden and gazebo area. \$500/month. Call Mark 564-9662.

PSYCHOTHERAPY OFFICE

Nicely furnished, professional building, good location. \$200 per month for 2-plus days per week. 563-2755.

Professional psychotherapy office, good SF location, close to public transport, attractive, refurbished, furnished or not, waiting area. Full-\$490/month, day-\$120/month. Jessica 929-7171.

Unique, beautiful psychotherapy office, Lower Pacific Heights. Available Thursdays & Fridays. Conveniently located. \$275. Call 922-0974.

NOE VALLEY. Psychotherapy office, well-located, pleasant, furnished for therapy only. Sharad waiting room. Available by the day, \$125 per month. 550-8255.

Therapy Or Law Office

Myrtle St./Van Ness Ave., \$425/month includes reception area. Remodeled, historic, landmark Victorian, wall-to-wall carpet, very quiet, fireplace. 566-6500.

Offices available in sunny Victorian/famlist office building Valencia/23rd. Large single rooms or two-room suite. Perfect for therapist or other professional. \$325. Gayle 853-4952.

Duboce Triangle, S.F. 1,100 square foot storefront with handicap access bath in brand new building! Bustling area with many conveniences & heavy foot traffic. \$1,300. J. Woolley: 824-7992.

801 22nd St. at Tennessee. Corner commercial. Large free-span, high ceilings, display windows, good natural light, new electric & track lighting. Remodeled. \$1,200 for 1,200 square feet commercial or \$1,400 for 1,700 square feet work/live. Lease terms negotiable. 641-9418.

SUNNY SOMA/SF OFFICE SPACE FOR RENT. Skylight & windows in quiet building. Approximately 300 square feet, Xerox available. \$400/month. Call Sofia 243-9822, 8-5. Available 8/1.

Psychotherapy office sublet, available Monday-Thursday after 2pm. North Berkeley informed Victorian. Block rates. 527-1631.

ONE MONTH'S FREE RENT
Beautiful remodeled Victorian office spaces. Near Civic Center. Close to public transportation. \$250/month and up. 871-6137, 992-2084 weekends.

Corner of Irving street, excellent street exposures, approximately 2200 square feet, bathrooms, parking available. 564-5219.

Psychotherapy/bodywork office. Pleasant with waiting room, kitchen, easy parking. 16th Avenue/Geary. Available 3x days weekly. Also day & half-day rates. 221-1506.

Large two-room office suite in landmark Victorian near Penhendle. Hardwood, fireplace, stained glass. Will subdivide. Suite \$550, single \$300. Great for psychotherapist. Leuri 928-4252.

SOMA-Sunny Victorian office/studio space from \$150. Individual offices or suites overlooking Franklin Park. High ceilings, downtown views, & parking. Leuri 928-4252.

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3134 24th street, Inner Mission, four units plus two in-laws, two-car garage. Good income property, call for more information. 994-9712 evenings or early mornings.

CLOVERDALE. Clean commercial building on 101, plus charming two-bedroom cottage. Country living, no commute! Start business! Great buy! \$149,000. 609/611 S. Cloverdale Blvd. 415-530-5344.

Forty acres in Reno. Value \$180K. Make cash offer, low down. I'll finance. Subdivide into four ten-acre parcels. Located 20 minutes from Reno off Highway 80. 702-627-3460.

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3550 Exeter Drive, San Bruno, Open Sunday 1:30-5, updated, immaculate, three-bedroom, two-bath rancher. Living room with fireplace, dining room, patio, RV parking, \$269,500. Principals only. 415-344-6614, or 359-7667.

Bass Lake view, four plus two, pool, boat slip. \$295,000. By owner. 209-642-3654.

Coluse, CA. Queen Anne Victorian fixer-upper, three bedroom, fireplace, basement. Approximately 1250 square feet. Asking \$5K plus closing costs. (916)458-7396.

Elk Grove house with three large bedrooms, 2 1/2-bath, loft, solar heated pool, gazebo, large lot, three-car garage. \$250,000. By owner. 916-666-6573.

Fixer upper. 4.5 plus acres. 3 bedroom, 2 bath. Creek runs through property located in Siskiyou County near Salmon and Klamath rivers. \$90,000, 1/3 down. Owner will carry. Call (916)469-3395.

Hot Roseville area. Three-bedroom, two-bath. 1900-square-feet. Some fixing to do. Great rental. Owner selling. \$150,000. 916-782-1656.

Old Cabin in Hayfork, Trinity area on 4.5 acres. Need well and four-wheel drive to large year round stream, power/phone. \$55,000. (916) 529-0754.

Red Bluff. Must sell by owner. Two-story house, four-bedroom, two-bath. Fenced yard, underground water, sprinkler system, older two-car garage. \$75,000/best offer. 916-384-1041.

Redding. Two-bedroom, two-bath, \$89,500. 1,500-square-foot, shop, pool, VA assumable 10% down. 916-244-9379.

Treacy, CA. 2000 square feet, 3 bedroom, 2.5 bath on 1 acre. Large pool. Living room, family room, large kitchen. \$316,000. By owner. (209)836-6602, evenings.

Trinity Lake custom home, one mile from lake and airport. Three plus acres of trees, good well, three garages, paved driveway, low maintenance. Must see. \$270,000. 916-266-3542.

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3-UNIT BEACH CHALET. Pacific ocean views. 3 fireplaces, 3 garages, 1920's charmer. Ideal for owner-occupant! Systems updated. Original wood detailing intact. \$420K. Call Forum 239-8300.

Bernal Heights \$269,000

Contemporary, four-bedroom, 1.5 bath, remodeled kitchen & bath. New paint. 2-car tandem parking. Motivated seller. Reduced price. 566-8888, 566-3388.

Excelsior. \$279,000. 439 Lisbon, Sunday 2-4. Beautifully renovated 2 bedroom, with room down. Wool carpet. White oak kitchen cabinets. Fireplace. Designer tile bath. Updated systems. Garage. 584-5821. Owner.

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